THE DOCTOR WHO MAGAZINE

NO 103 AUG

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◆INSIDE

COLOUR POSTER OF KATE O'MARA AS THE RANI

◆PLUS

INTERVIEWS AND A BLOCKBUSTER STORY COMPETITION

THE MARK OF THE RANI

SPECIAL◆ISSUE

DOCTOR WHO

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COMIC STRIP 31

The climactic conclusion to *Funhouse*. Story by Max Stockbridge, art by John Ridgway.

Last November Justin Richards and Gary Russell travelled to Telford in Shropshire to witness the last couple of days filming for the third story of the 22nd season of *Doctor Who*, a pseudo-historical adventure entitled *The Mark of the Rani*. The reason the camera crew travelled so far out of the usually restricted '25 miles out of Ealing' rule, was because in Telford, or Ironbridge to be precise, is a "living museum", where tourists can visit a village that is an exact reconstruction of one from an earlier period. Blists Hill Open Air Museum was selected as the location, and it made quite an impressive background to the action. This story was also unique in that the time allotted for filming was twice that of an ordinary 90 minute story – a whole ten days, resulting in a good half of the story being made on film rather than the useful but unattractive video in a studio.

In this special issue, the **Doctor Who Magazine** interviews some of the people responsible for the making of *The Mark of the Rani*.

We'd particularly like to thank John Nathan-Turner for his invitation to the location shooting, Colin Baker for making our intrepid (and decidedly damp) interviewers so welcome, Paul Trerise (the designer) for his enthusiasm and advice, and Sarah Hellings (the director) for sparing time out of a very hectic schedule.

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DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

MISTAKEN!

With reference to *Gallifrey Guardian* issue 101, I regret that John Peel is mistaken. The series is being transmitted in Los Angeles, and has been for a number of months. Incidentally the station is K.C.E.T.

Christopher Crouch,
BBC Enterprises.

MASTERLY APPEARANCE

I have several comments to make on the article by Gary Russell in **DWM 101** concerning *The Mark of the Rani.*

I disagree with Mr Russell about his attitude to the Master in *The Mark of the Rani.* He seems to be of the opinion that the Master's appearance was an afterthought by the writers, and that he will be less popular because of the diminished role that he played. I would like to say that the Master could never take the sidelines in any story in which he appears. This is mainly due to the excellent acting of Anthony Ainley (together with his terrific laugh).

But I would like to agree with Gary Russell on two points. Firstly, I also found the return of Jamie disappointing. His character was totally different to the way I expected it to be. He accepted things too readily, considering that he was supposed to be from a time that knew nothing of technology. Secondly, I would like to say how much I enjoyed the incidental music in *The Mark of the Rani.*

Susan Murphy,
Leicester.

THE MARK OF ANTHONY

Mr Russell's comments on *The Mark of the Rani* (**DMW 101**) were unnecessarily derogatory. I cannot stand by and see the finest actor on British television insulted in such a manner.

Anthony Ainley is in my view the best thing that's happened to the *Doctor Who* series. He and Colin Baker make the best team of good and evil since Jon Pertwee and Roger Delgado.

Anthony is also a very kind and generous person, and goes out of his way for the fans at conventions, to make them happy, memorable occasions.

Miss G. North,
Cornwall.

SHEER STUPIDITY

I must disagree with opinion expressed both by the esteemed editor of your magazine, and Julie Fairclough on the letters page of the May issue. They welcome the return of the 25 minute programmes, which I think is a retrograde step.

The last series was a definite improvement on the Davison era. Perhaps this is partly due to the extended episodes. Script writers feel the need to have tense endings whatever the length, but the situations that sometimes ensue would often beat *Dick Barton* for sheer stupidity. This trait by no means disappeared in the last series (viz *The Mark of the Rani*), but at least these incidents were cut down.

Colin Baker has created a character that can pull *Doctor Who* out of the stagnation left by his predecessor – if someone can write a few decent storylines. And let's face it they've got more months than usual.

Andrew Waller,
Rayleigh,
Essex.

MAN'S INHUMANITY TO ANIMALS

I am writing to you in respect of your article entitled *Retrospective,* published in the June issue (no. **101**). Never in the whole time I have been reading your magazine have I been so amazed and angry over an article.

The writer Gary Russell seems to have missed the ideas behind aspects of *The Two Doctors* which he so readily criticises. The gore and violence in *The Two Doctors* seems to have received the worst of it, and I will attempt to answer some of the criticisms.

Mr Russell cites the Androgum cannibalism as lowering the tone of the adventure. Firstly, in defence, I would quote the dictionary: 'Cannibal is one who eats the flesh of its own kind.' I think that speaks for itself. Secondly, how can Mr Russell forget so soon after watching it, a quote from the Rani about humans.

"They're carnivores. What harm have the animals in the fields done them?"

The Two Doctors with its strong vegetarian theme and *The Mark of the Rani* which was pro-conservation, are both reflections of a growing awareness of man's blindness to other animals and nature. In *The Two Doctors,* the Androgums took the part of the humans, while we were relegated to animals.

Simon Higgins
Luton,
Bedfordshire.

UNCONVINCING AMERICAN

Firstly, congratulations on the 100th issue of your excellent magazine. Thanks for the *Gallifrey Guardian* column on the hiatus. Since the American fans are so removed from the source, we've had to deal with wildly exaggerated and even terrifying rumours about the show's fate. To finally know the actual truth and *Doctor Who's* current status was simply a relief in itself.

Hopefully, the outlook is as good as it seems to be. I've seen Colin Baker's first three stories at conventions and enjoyed them very much (especially the superb *Vengeance on Varos*), so I look forward to many years of the sixth Doctor's adventures.

Speaking of those episodes, opinions on Peri seem mixed on this side of the Atlantic. I like the character, but Nicola Bryant hasn't converted me into an ardent admirer – yet. Her voice continually jumps between British and American inflections. I think Peri (and fan reaction) will improve over time.

Gary Russell and company deserve applause for their exhaustive work on the history of Gallifrey. They did a great job in making all the little things (the Fendahl, for example) fit together in an enjoyable, logical sequence. When dealing with Time Lords, compiling a chronological history can't be easy! My one complaint is that I thought too much responsibility was given to the "deceased" minds in the APC Net. I can't believe that Rassilon had the power to create the Black and White Guardians. I'm also surprised that Gary didn't include the details from Eric Saward's *Birth of a Renegade* short story in the 20th Anniversary magazine.

John Ridgway is great! The past year's worth of comics has been the best I've ever seen in this magazine (I doubt "Once Upon a Time Lord" will be topped for a while), and I hope he stays with the series for several eons. I'm glad that Alan McKenzie was able to change Frobisher's shape without changing the character, and the Conan / Hyborean puns were good.

Ken Hart,
Staten Island,
New York,
USA.

SURFEIT OF SLIME

Congratulations on **Doctor Who Magazine 100** and **101**! Both were excellent in terms of layout and contents, the high-points being the new Draconian picture strip. *Gallifrey Guardian* I always make a point of studying, especially for news of recovered TV stories. The interviews with Robert Holmes and Ron Jones were extremely interesting, and I find myself reading them over and over again. All the other features are great too! The only complaint I have is that Tim Quinn and Dicky Howett's mini strip has become increasingly tasteless of late, especially the one showing the new 'slime' effect for the daleks, which I thought was quite sick (no pun intended).

Finally, Season 22 was great! Maybe not as dazzlingly refreshing as the previous two, but it did give two fantastic stories in the forms of *Vengeance on Varos,* and the magnificent *Revelation of the Daleks.* These show conclusively that the show has never lost that special something that is lacking from all the other shows except perhaps *Blake's Seven* (when it was still around). I only hope that if Michael Grade's promises are worth the newspaper they were printed on, then the show should return to our screens better than ever.

Stephen Kay,
Swindon,
Wilts.

BEG TO DISAGREE

With all due respect to Darren Giddings **Doctor Who Magazine 101** – *Letters,* I cannot agree with his enthusiasm for the comic strip – now, mercifully banished to the back pages where it's easy to avoid. Over the last few years, the old weekly comic has evolved into a very good, informative, and interesting magazine – the strip being the last remnant of the old comic format. As for "verve and imagination", can this really be a reference to the "Rupert Bear" style of a recent script?

As an alternative, how about the occasional text story? About 12,000 words would have fitted on the eight pages occupied by issue **101**'s strip.

Next point – *Revelation of the Daleks.* One thing that other readers appeared to miss was the Dalek Supreme's comment that Davros would be taken back to Skaro to stand trial. Apart from the generally derelict state of Skaro as seen in *Destiny of the Daleks,* since when do the Daleks put people on trial? I look forward to the story *Judgement of the Daleks,* especially the BBC's new *Barrister Dalek* prop, complete with powdered wig and gown!

Yes, both *Vengeance on Varos* and *The Two Doctors* went over the top in places, and then on a recent issue of *The Late Clive James Show* Michael Grade claimed that *Doctor Who* was:

(a) Too violent;

(b) Failing to attract the new generation of children.

As to point (b) – well, *Doctor Who* was up against the *'A' Team.*

As for point (a) – does Michael Grade really mean to say that he didn't have at least some idea what form this season was going to take? Or could the truth be that the hanging in *Vengeance on Varos,* and the strange dietary habits of the Androgums (which *didn't* include cannibalism, because the Androgums weren't themselves human) were deliberately designed to provoke adverse comment? That way, any criticism of the BBC's decision to drop *Doctor Who,* would be swamped by the outcry over Shockeye's eating of the raw rat. Fortunately it appears that, if such was indeed Mr Grade's intention, higher authorities have persuaded him to alter these plans.

In conclusion, I'd like to remark on the *Matrix Data Bank* item on film, TV, and video film running speeds. The standard movie runs at 24 frames per second, while broadcast television (in Britain, at least) operates at 50 frames per second. However, each frame contains only *half* the lines required to form a picture, alternate halves being transmitted each frame, so effectively 25 separate pictures appear on your TV screen every second. This is the case whether the screen is accepting its signal from a direct broadcast or from a video tape – therefore, films on both TV and video tend to run more quickly on your screen than they would in the cinema. This incidentally raises the pitch of the soundtrack when a film is shown on TV – the actor's voices and the music all move up about a semitone, a "C" becoming not quite a "C-sharp".

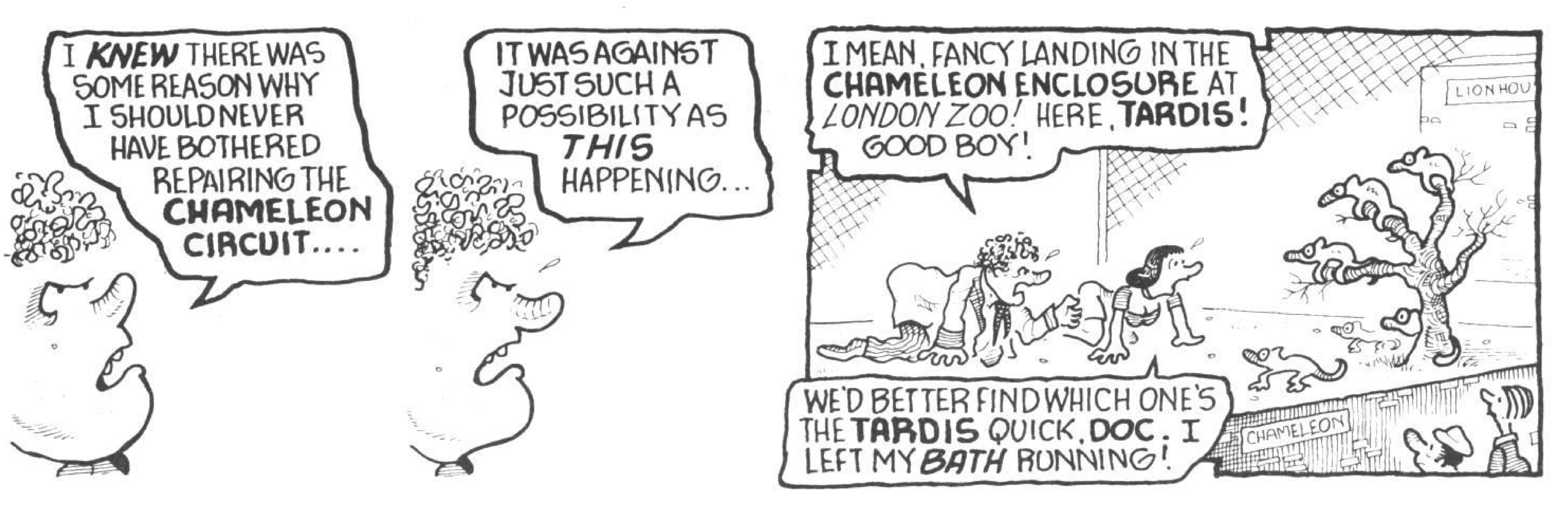
In the case of Peter Cushing's *Doctor Who and the Daleks,* the 85 minute running time comes to 122,400 frames, which would last 81 minutes and 36 seconds on TV or video. The frame speed discrepancy, therefore, only accounts for half the seven minute difference between the movie and the video noticed by Martin Sargent.

Dave Whiley,
Thornbury,
Bristol.

OOPS!

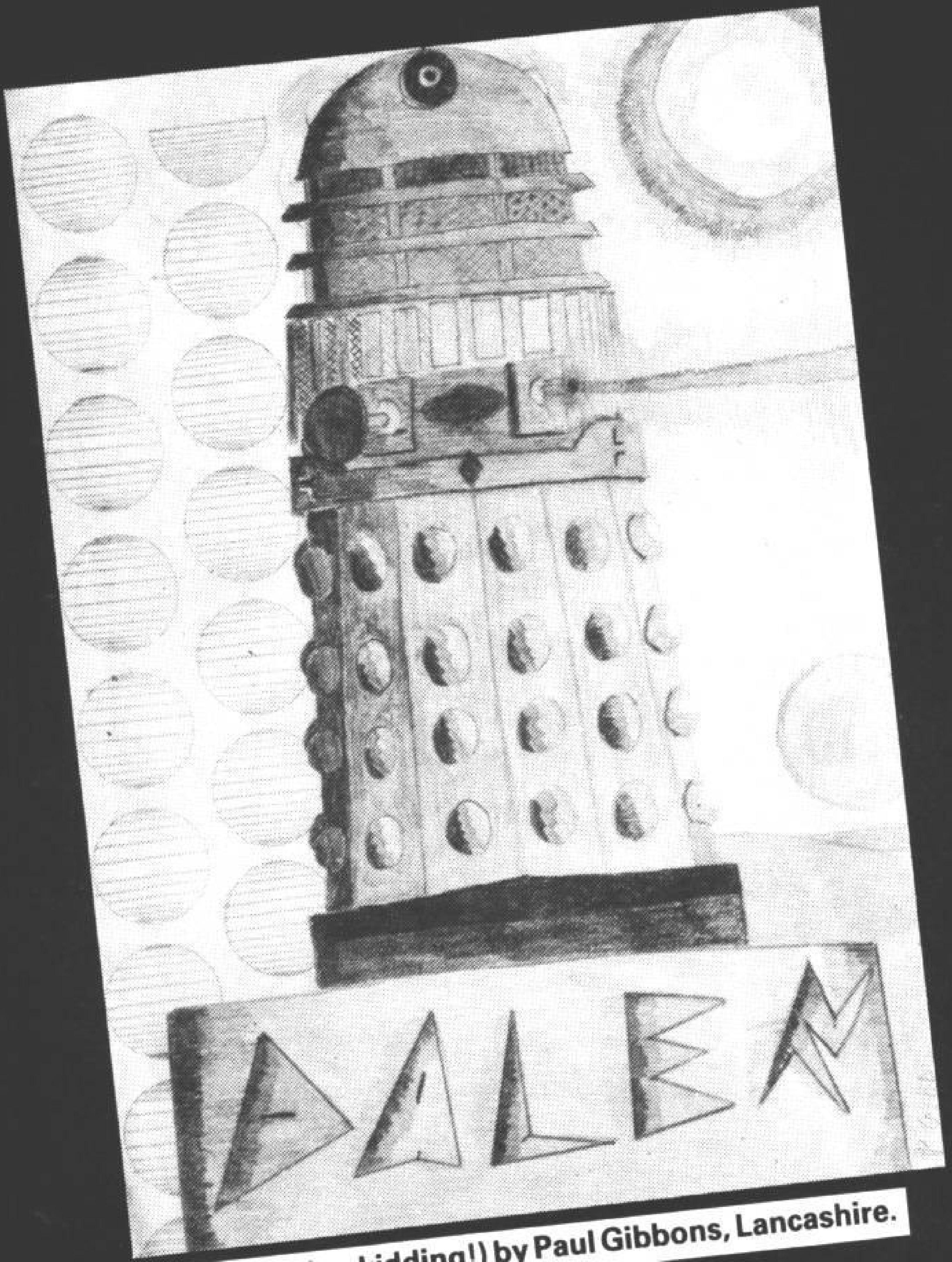
Apologies for a mistake that found its way past the bleary-eyed proofreader in issue 102 of the Doctor Who Magazine. The last section of the *Gallifrey Guardian,* relating the special *Doctor Who* day to be held at this year's Edinburgh Book Festival, should have mentioned the month of the event. For the record, it's Saturday, 17th August.

DOCTOR WHO? by Tim Quinn & Dicky Howett

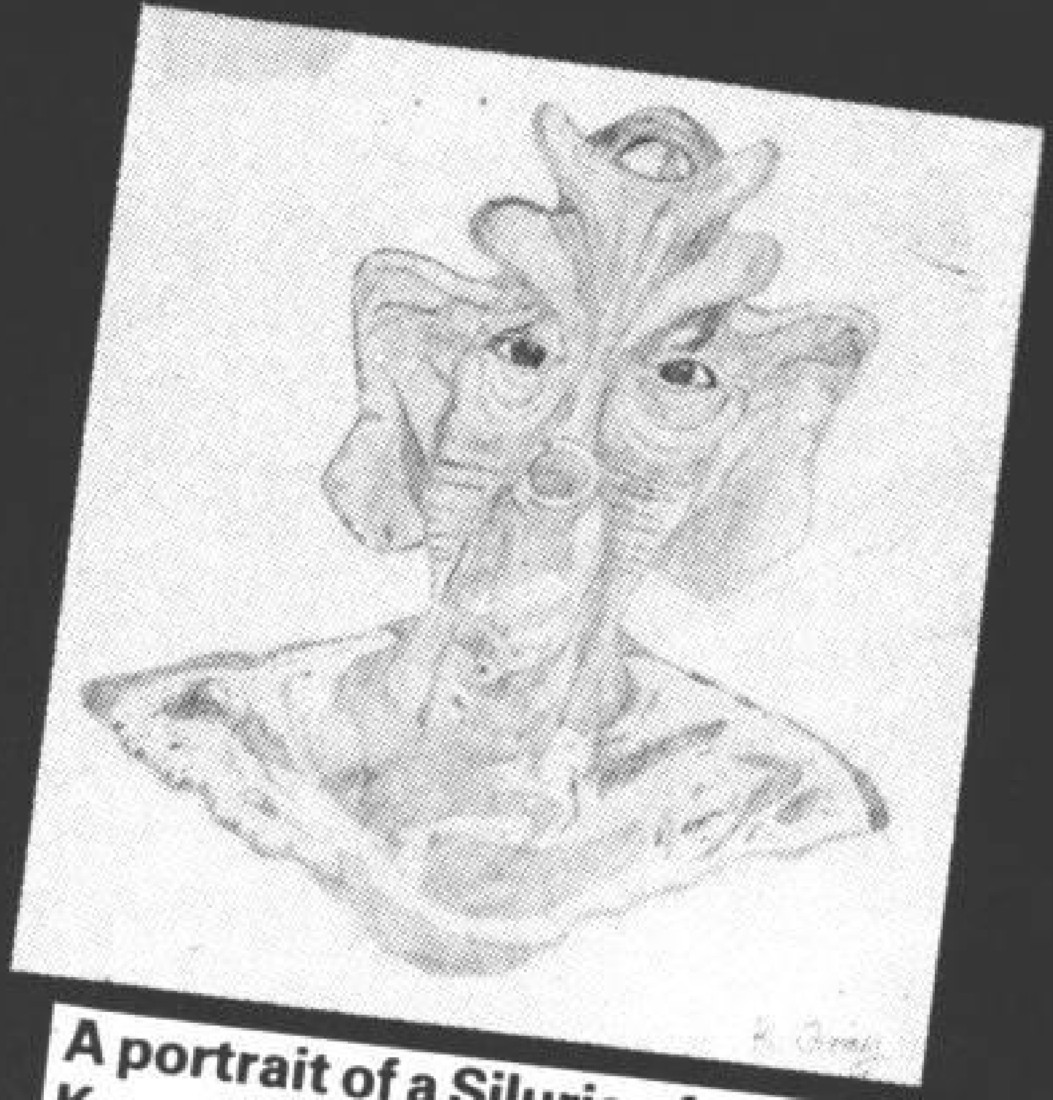

I KNEW THERE WAS SOME REASON WHY I SHOULD NEVER HAVE BOTHERED REPAIRING THE CHAMELEON CIRCUIT....
IT WAS AGAINST JUST SUCH A POSSIBILITY AS THIS HAPPENING...
I MEAN, FANCY LANDING IN THE CHAMELEON ENCLOSURE AT LONDON ZOO! HERE, TARDIS! GOOD BOY!
LION HOU
WE'D BETTER FIND WHICH ONE'S THE TARDIS QUICK, DOC. I LEFT MY BATH RUNNING!
CHAMELEON

ART in SPACE

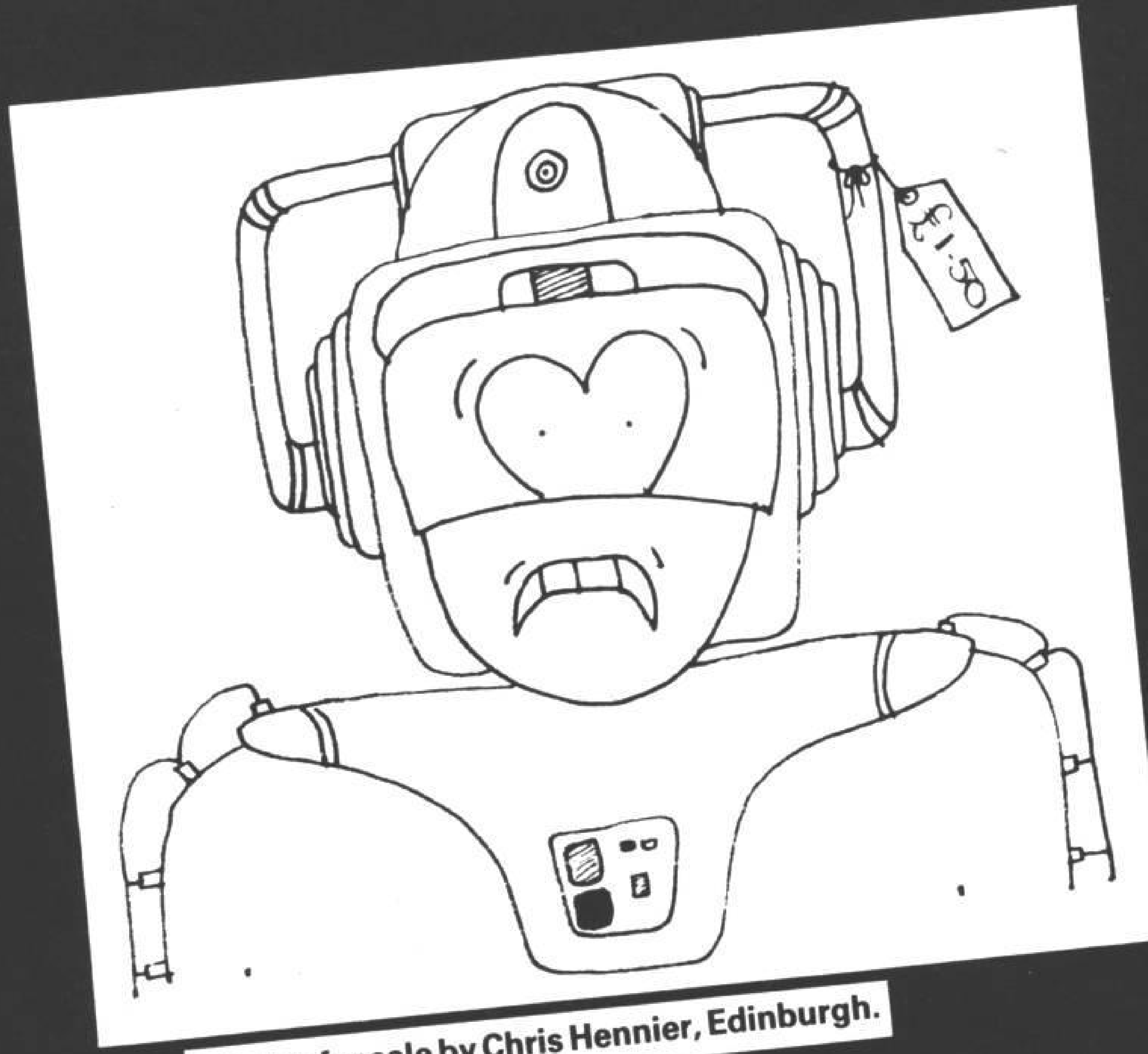
Request time. More art! Addressed to Who's Art in Space, Marvel Comics, 23 Redan Place, Bayswater, London W2 4SA. Please print your name and address clearly on the back of the artwork.



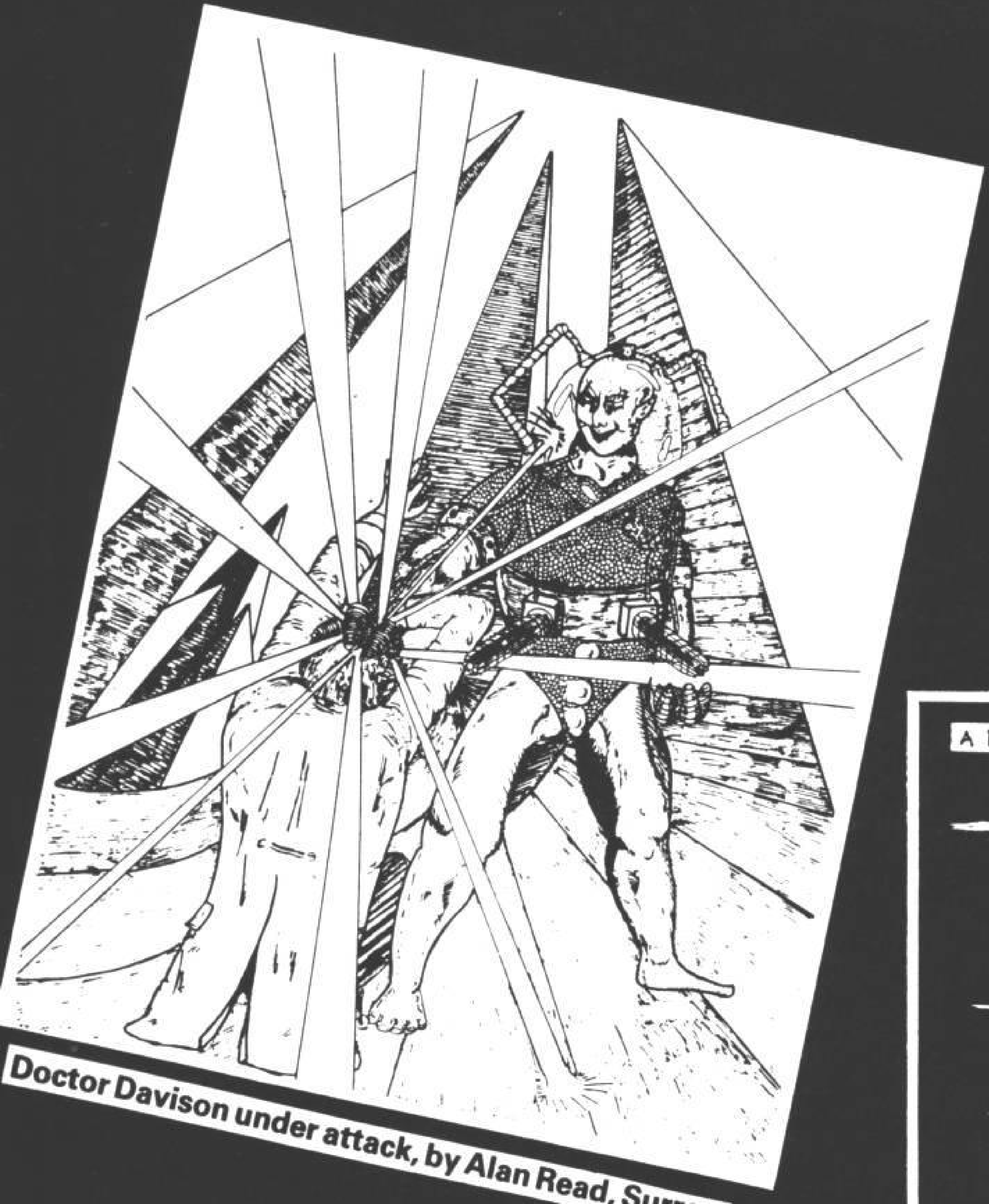
A Dalek (no kidding!) by Paul Gibbons, Lancashire.



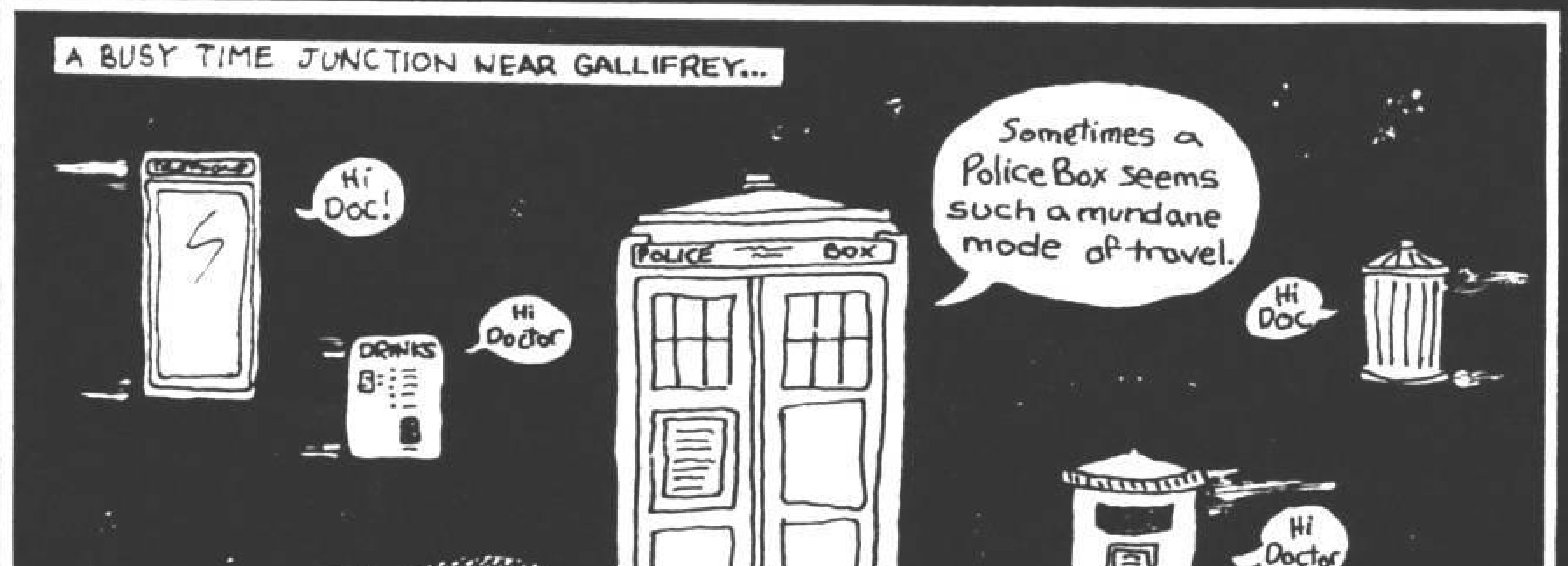
A portrait of a Silurian from Kenneth Gray, Lanarkshire.



A Cyber for sale by Chris Hennier, Edinburgh.



Doctor Davison under attack, by Alan Read, Surrey.


A BUSY TIME JUNCTION NEAR GALLIFREY...
Hi Doc!
Hi Doctor
DRINKS
POLICE BOX
Sometimes a Police Box seems such a mundane mode of travel.
Hi Doc
Hi Doctor
Hi Doctor!
LITTE
ER

Artefacts in Space by Martin Feekins, from Leicestershire.

GALLIFREY Guardian ★★★

This issue in *Gallifrey Guardian, Lucy Zinkiewicz* reports from the other side of the globe on the Australian view of Doctor Who, and it's problems with the ABC Censorship Board.

You know it's a complete myth that Australians voice extreme emotions by yelling 'Rabbits and 'Hells teeth'. We don't speak like that, especially not Australian *Doctor Who* fans. In fact most of us don't have much in common with "our" Tegan, except country of birth and (so we like to think) a certain disrespect for figures in authority when we are not in dire need of them. But when you probe into what we *are* like, you may find us undefinable, for, like the Marshmen in *Full Circle*, we Australian *Who* fans are still adapting to a set of conditions peculiar to our country.

Doctor Who first appeared on Australian screens in January 1965, and we have seen it just about every year since then, with the notable exception of 1977. Where we differ with Britain is in the length of our seasons, the frequency of viewing and the number of repeats. To take those points one by one, *Doctor Who* tends to be shown over at least five months a year. Not long, one might think, but when you discover that we see an episode every weekday, Monday to Thursday, and sometimes on Friday and Sunday as well, you can see that we get through a good number of episodes. Thus the repeats. Until 1973 we were still seeing Troughton stories; since then it's been mainly Tom Baker's with, recently, Pertwee's and Davison's. But we pay for this privilege. The ABC (Australian Broadcasting Company), keeps us waiting for new stories.

I don't know what ABC think of season twenty-one and twenty-two, but they seem to have considered *Doctor Who,* over the years, as an innocuous enough entertainment to fill children's viewing time, for instance the current slot; teatime, just before the news. Most fans don't mind this. Although there are those still commuting from work or study, or families valiantly attempting to eat their meal during *The Green Death.*

As new episodes of *Doctor Who* or any other programme arrive in this country, they are viewed by the Censorship Board. Today this seems to be infamous even in Britain, and **Doctor Who Magazine** amongst other publications has made some mention of its modus operandi. Basically, it rates every story and those that don't receive an "A" for general exhibition will have some difficulty making it into the aforementioned time slots. If too much isn't banned by the Board, the *Doctor Who* story is edited, generally pretty heavy-handedly, I'm afraid. Even to someone who hasn't seen the original episode, the cuts are obvious, and spotting them is a favourite pastime of Australian fans. When it comes to the sort of stories covered by Martin Wiggins' recent articles on censorship in **Doctor Who Magazine,** particularly *The Dalek Masterplan, The Brain Of Morbius* and *The Deadly Assassin,* we've gone without completely. Some fans speculate whether *Caves Of Androzani's* significance as a regeneration story saved it from a similarly untransmitted fate.

Fans didn't ask the media to publicise this. In Australia *Doctor Who* is not the almost sacred institution it is in Britain, though it's been on almost as long, and most people have at least heard of it. The ABC doesn't advertise it extensively, and critics tend to look upon it condescendingly as the children's programme that the censors treat it as. There has recently been a minor increase in the number of items about it in the press and on television, but they are still only space-fillers for particularly unnewsworthy days. We heard about the proposed Koo Stark appearances, (with such terrible headlines as "Koo, look who's on Who!"), the change of shape for the TARDIS, the speculation over the identity and sex of Peter Davison's replacement, and the postponement of season twenty-three. Surprisingly the latter actually made it onto commercial radio, but no *Sun*-style front page spreads down under.

Paradoxically enough, organised fandom in Australia sprang up on one of the few occasions when there was plenty of publicity about *Doctor Who.* In 1977 the ABC's habit of repeating programmes was brought to public notice, using *Doctor Who* as an example. Something of a scandal ensued over the 'national network' not being sufficiently nationalistic and in a hasty effort to extricate itself the network made *Doctor Who* their scapegoat. It was announced that the current season would be the last shown. But from the depths of Australian suburbia came voices of protest, voices of people who had grown up with the programme and didn't want to see it go. There were demonstrations and a letter campaign coordinated by Dallas Jones and others who now form the core of the *Australian Doctor Who Fan Club.* This small group of active people managed to convince ABC to retain the show it's been broadcast fairly consistently ever since.

About to hit Australia is one of the most exciting events – the 43rd Annual World Science Fiction Convention, AussieCon II, which is being held in Melbourne from 22 – 26 August this summer. Although its focus will be written SF, there will be a complete programme section devoted to television and film, in which *Doctor Who* will hopefully take the prominent place it deserves. For more details please write to; *AussieCon II, GPO Box 2253U, Melbourne, 3001, Victoria, Australia.*●

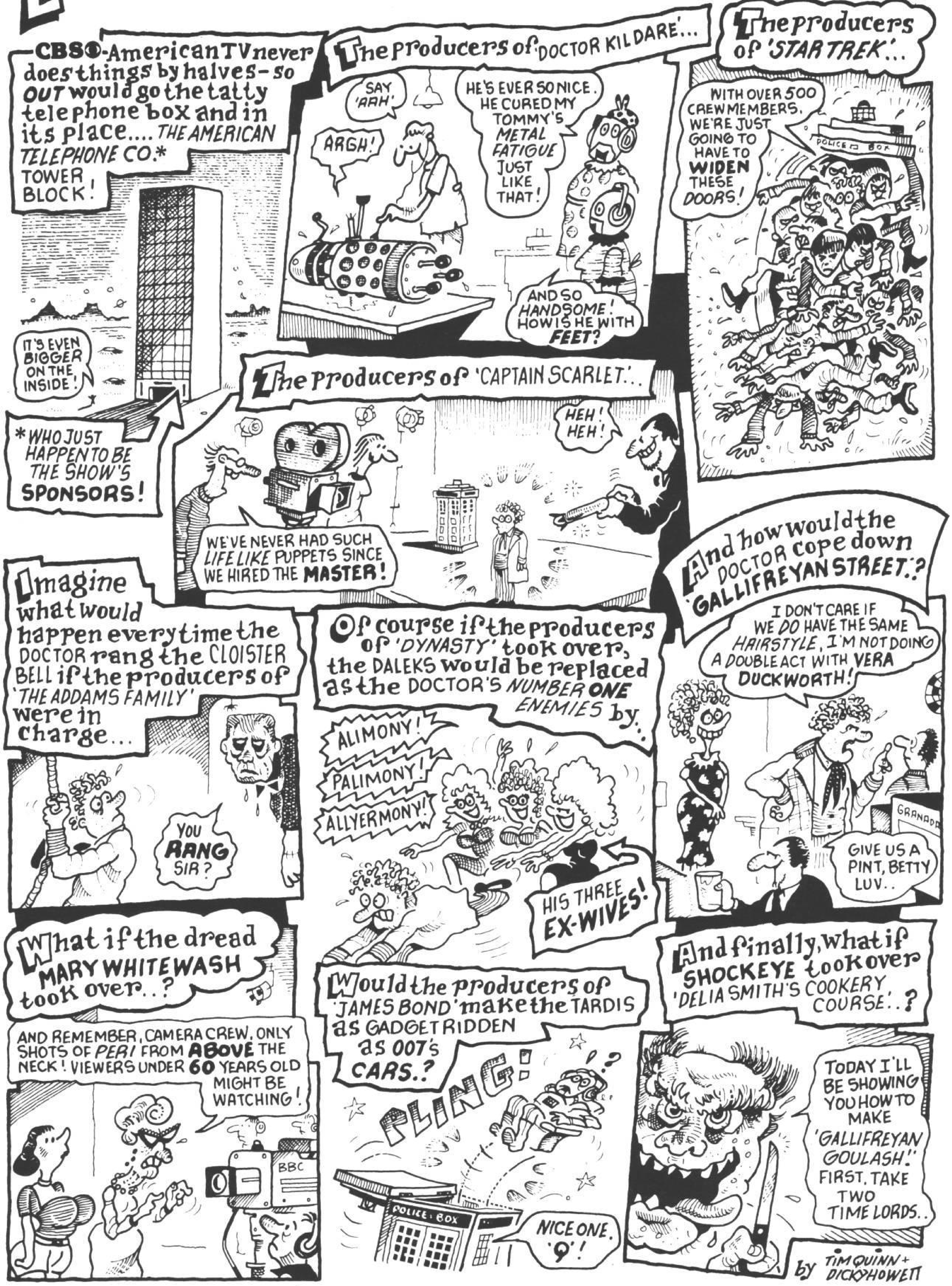
RADIO DOCTOR

If you keep your eyes on the national papers it can hardly have escaped your attention that although missing from our television screens for some time, *Doctor Who* is still going to be around. It will be transferred, albeit briefly, to radio, Radio Four VHF to be precise. By transmitting on VHF that the programme is going out in the traditional slot of school's programmes, although it will be played during school holidays.

Basically *Doctor Who* on radio is a six-part story, in ten-minute episodes, which will go out during a three-hour magazine programme for youngsters between 11 and 17. The programme, called *Pirate Radio Four* is transmitted between 9am and noon on three consecutive Thursday mornings starting 25th July. The programme is introduced by Steve Blacknall and edited by Jonathan James Moore of the Radio 4 Light Entertainment department, and features music, interviews and quizzes as well as a drama section which is, of course, the *Doctor Who* story. There will be two episodes per programme, transmitted on 25th July, 1st and 8th August this summer. It stars the present Doctor, Colin Baker, and Nicola Bryant as the ever-popular Peri. Also in the cast are Jon Glover as First Lt. Grant, Jane Carr as The Computer and everyone's favourite Black Guardian, Valentine Dyall, this time playing the character of Captain Slarn. The *Doctor Who* story, recorded during June, is produced by Paul Spenser, normally associated with Radio 4's highly successful satirical programme *Week Ending,* and written by none other than the television series' award-winning script editor Eric Saward.

WHAT IF DOCTOR WHO WAS PRODUCED BY...?

EVER WONDERED WHAT '**WHO**' WOULD BE LIKE IN THE HANDS OF OTHER **PRODUCERS**?


CBS - American TV never does things by halves - so OUT would go the tatty telephone box and in its place.... THE AMERICAN TELEPHONE CO.* TOWER BLOCK!
IT'S EVEN BIGGER ON THE INSIDE!
*WHO JUST HAPPEN TO BE THE SHOW'S SPONSORS!
The producers of 'DOCTOR KILDARE'...
SAY 'AAH'
ARGH!
HE'S EVER SO NICE. HE CURED MY TOMMY'S METAL FATIGUE JUST LIKE THAT!
AND SO HANDSOME! HOW IS HE WITH FEET?
The producers of 'STAR TREK'...
WITH OVER 500 CREW MEMBERS, WE'RE JUST GOING TO HAVE TO WIDEN THESE DOORS!
POLICE BOX
The producers of 'CAPTAIN SCARLET'..
HEH! HEH!
WE'VE NEVER HAD SUCH LIFE LIKE PUPPETS SINCE WE HIRED THE MASTER!
Imagine what would happen every time the DOCTOR rang the CLOISTER BELL if the producers of 'THE ADDAMS FAMILY' were in charge...
YOU RANG SIR?
Of course if the producers of 'DYNASTY' took over, the DALEKS would be replaced as the DOCTOR'S NUMBER ONE ENEMIES by..
ALIMONY!
PALIMONY!
ALLYERMONY!
HIS THREE EX-WIVES!
And how would the DOCTOR cope down 'GALLIFREYAN STREET'..?
I DON'T CARE IF WE DO HAVE THE SAME HAIRSTYLE, I'M NOT DOING A DOUBLE ACT WITH VERA DUCKWORTH!
GRANADA
GIVE US A PINT, BETTY LUV..
What if the dread MARY WHITEWASH took over..?
AND REMEMBER, CAMERA CREW, ONLY SHOTS OF PERI FROM ABOVE THE NECK! VIEWERS UNDER 60 YEARS OLD MIGHT BE WATCHING!
BBC
Would the producers of 'JAMES BOND' make the TARDIS as GADGET RIDDEN as 007's CARS..?
PLING!
!?
POLICE BOX
NICE ONE. 'Q'!
And finally, what if SHOCKEYE took over 'DELIA SMITH'S COOKERY COURSE'..?
TODAY I'LL BE SHOWING YOU HOW TO MAKE 'GALLIFREYAN GOULASH!' FIRST, TAKE TWO TIME LORDS..

by TIM QUINN + DICKY HOWETT

MATRIX Dåtabånk

DALEK DATA

Getting us off to a good start this month are a selection of Dalek queries, starting with a request for the address of where to send off for Stuart Evans' Dalek Construction Kits (Stuart is currently working on a scale model of Davros – his proposed K9 model has been kenneled for a while). Well the address is; Stuart Evans, 93 Newtons, Trowbridge, Wilts BA14 0BE.

Secondly, from John Darani, comes a question of Dalek hierarchy. He wonders if there is a Derek High Council (like the Time Lords) or just one leader. And if the latter is true then where do the Emperor, the Supreme, the Black Dalek and the Gold Dalek fit into the system? Well, John, originally there was just the Emperor. Like all good dictatorships, there is no Council, just one leader. He presided until he was destroyed after the Dalek civil war (see *Evil of the Daleks*). Whereupon there seemed to be three main Dalek leaders; the Black Dalek, the Gold (Chief) Dalek and the Dalek Supreme. The Chief Dalek was entrusted with the invasion of Earth's future, which was foiled by the Third Doctor (*Day of the Daleks*). The Dalek Supreme was lost (not destroyed) after the Dalek army on Spiridon was demolished by the ice-canoe (*Planet of the Daleks*). This left the Black Dalek (his body covered with black bar silver spheres) in charge, and so he assumed control and the mantle of Dalek Supreme (*Revelation of the Daleks*).

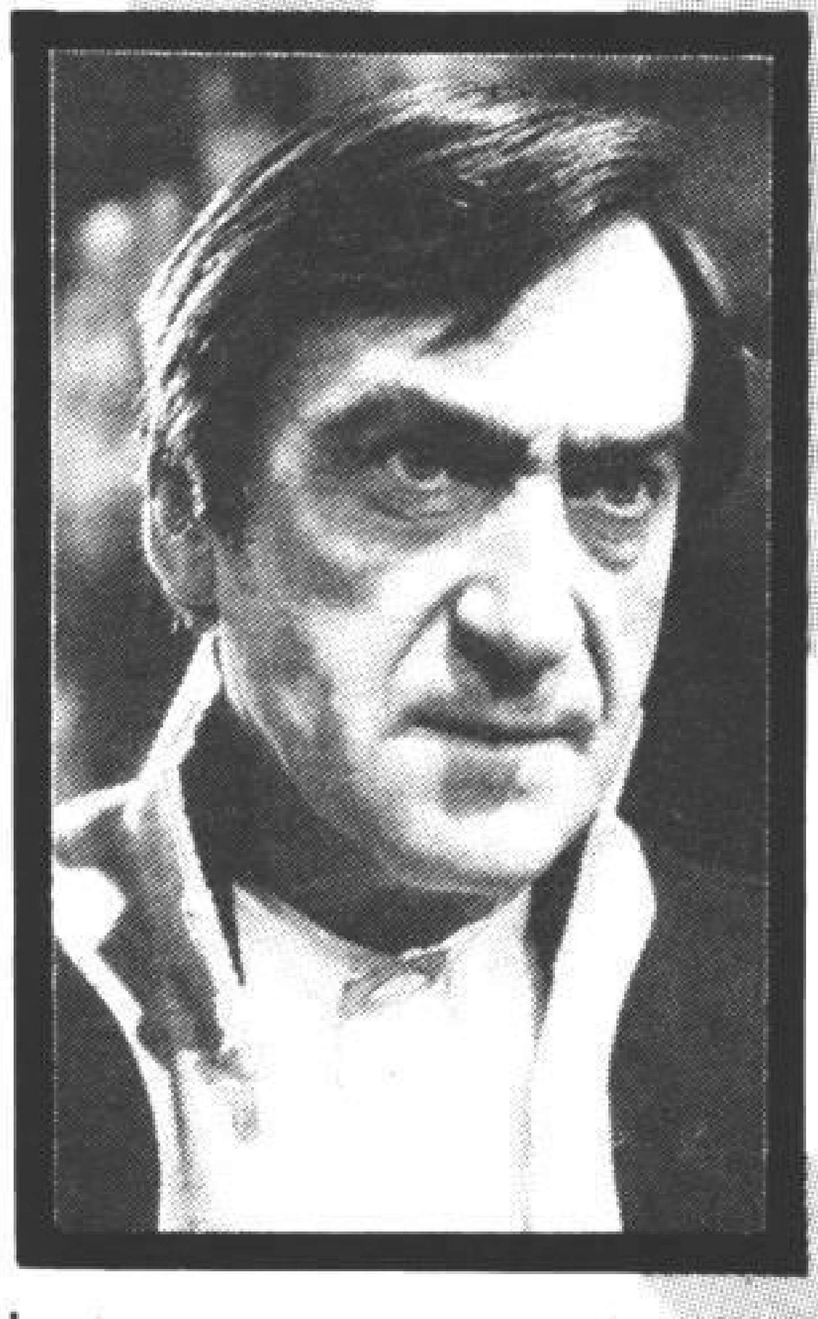
Still with Daleks, Simon Harrington of Staffordshire pointed out that the still on the inside back cover of DWM 99, from *The Daleks*, has a Dalek with a big red '3' painted on his head. Simon wonders why that is. It's simply a means of identification, unseen by the viewer, so that the BBC bods at the time could tell which Dalek was doing what. Finally on the Dalek theme, American reader Elisabeth Fensin has recently seen the 1965 story *The Chase*, in which Vicki, the girl from the far future, astounds Ian and Barbara by saying that she has heard of the 1960s pop group The Beatles (you remember them!). Basically, Vicki explains that she had been to their memorial in Liverpool, but hadn't realised that they played *classical* music! What she actually heard was the legendary *Ticket To Ride*. ●

DOCTORS MINUS TWO

James Tarrant has brought up that bugbear of my life, *The Five Doctors*, and asks a question I'm sure I've answered many times – the clip of William Hartnell at the start of the show is from *The Dalek Invasion of Earth* Part Six, where the old man says farewell to his granddaughter Susan. Bill Siwicki of Chicago, home of *Doctor Who* in America, says he knows how much I love answering *Five Doctors* questions (with great irony) and asks whether there is any possibility of the six Doctors getting together for a photocall. Bill clearly has a good commercial eye, as he has seen the enormous merchandise potential of such a photographic session. Sadly as neither William Hartnell not Richard Hurndall are with us any longer, we'd be without the first, some would say the most important, Doctor. Likewise, we would probably be without a forth as at a recent very successful meeting arranged by the newly formed Scottish Doctor Who Fan Club in Glasgow, actor Tom Baker implied that wild horses wouldn't drag him back anywhere near the role of *Doctor Who*, and that included any future 'special' stories. And who can blame him, since leaving the show he's hardly been out of work. While his reluctance is sad, at least he stood by his conviction when he turned down *The Five Doctors*.

NUMBER OF QUESTIONS

A few quickies now from Susan Murphy of Leicester. She asks three questions. She says she has seen several photographs of the second Doctor with his 500-year-old diary. She wonders if they pertain to any particular story, or were just a set of publicity photos. Yes and no. They were taken at the time of *Power of the Daleks*, Troughton's first story, but were meant for general publicity purposes as opposed to illustrating one particular story.



Secondly Susan wonders if and when the fifth Doctor changed his stick of celery. Well, the infamous plant made its first appearance in the third episode of *Castrovalva*, although it wasn't attached to his lapel until the very end of the story. Episode three of *Enlightenment* saw a new stick being added, and this vaished during episode four of *Caves of Androzani*, (along with the fifth Doctor!). By the way, as neither the world of Castrovalva, nor the Eternals existed in the real sense (both were projections of other people's wills) the celery was never actually real, which may be why it failed to revive Peri Brown in *Caves of Androzani!*

Finally Susan requests a list of the Doctor's doubles that he has met. Well, in *the Chase*, the first Doctor met a Dalek replica of himself and defeated it. In *The Massacre*, Steven Taylor, the first Doctor's companion, came across the Abbott of Amboise who was the spitting image of the Doctor. The Abbott died without ever meeting his lookalike. Troughton's Doctor met himself only once, when confronted by the evil Salamander in *Enemy of the World*. In *The Day of the Daleks*, the third Doctor and Jo came face to face with future projections of themselves (the scene where the Doctor and Jo become their future selves, at the story's close, was eventually cut. However, this scene appears in Terrance Dicks' novel). Tom Baker met an android in *The Android Invasion* (he reprogrammed it, but Styggron the Kraal destroyed it) and Meglos in the story of the same name assumed the Doctor's form, but was eventually blown up. Romana saw the Doctor's double and was pushed over a cliff by it in *Stones of Blood*, but this turned out to be a projection created by Vivian Fay using her segment of the Key To Time. The fifth Doctor faced an identity crisis when fighting Omega in *Arc of Infinity*, but to date the sixth Doctor has met no facsimiles. ■

WHO PRODUCED WHO

Finally, a little competition for you – which producer of *Doctor Who:* (and there have been nine, so far!) produced a) the most *episodes*, and which producer was responsible for b) the least episodes. Answers on a postcard as soon as possible please, and a prize could be won! ●

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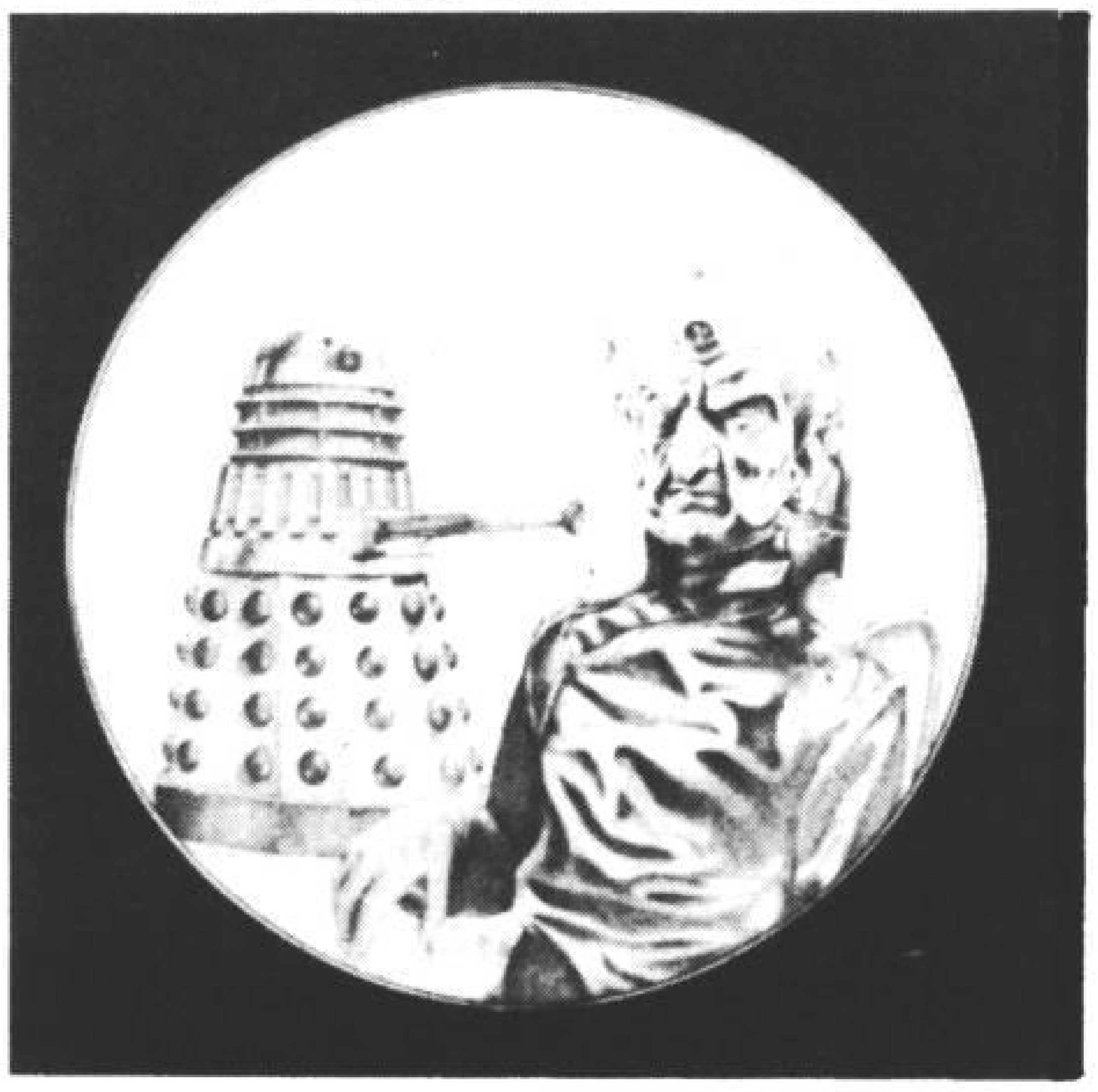
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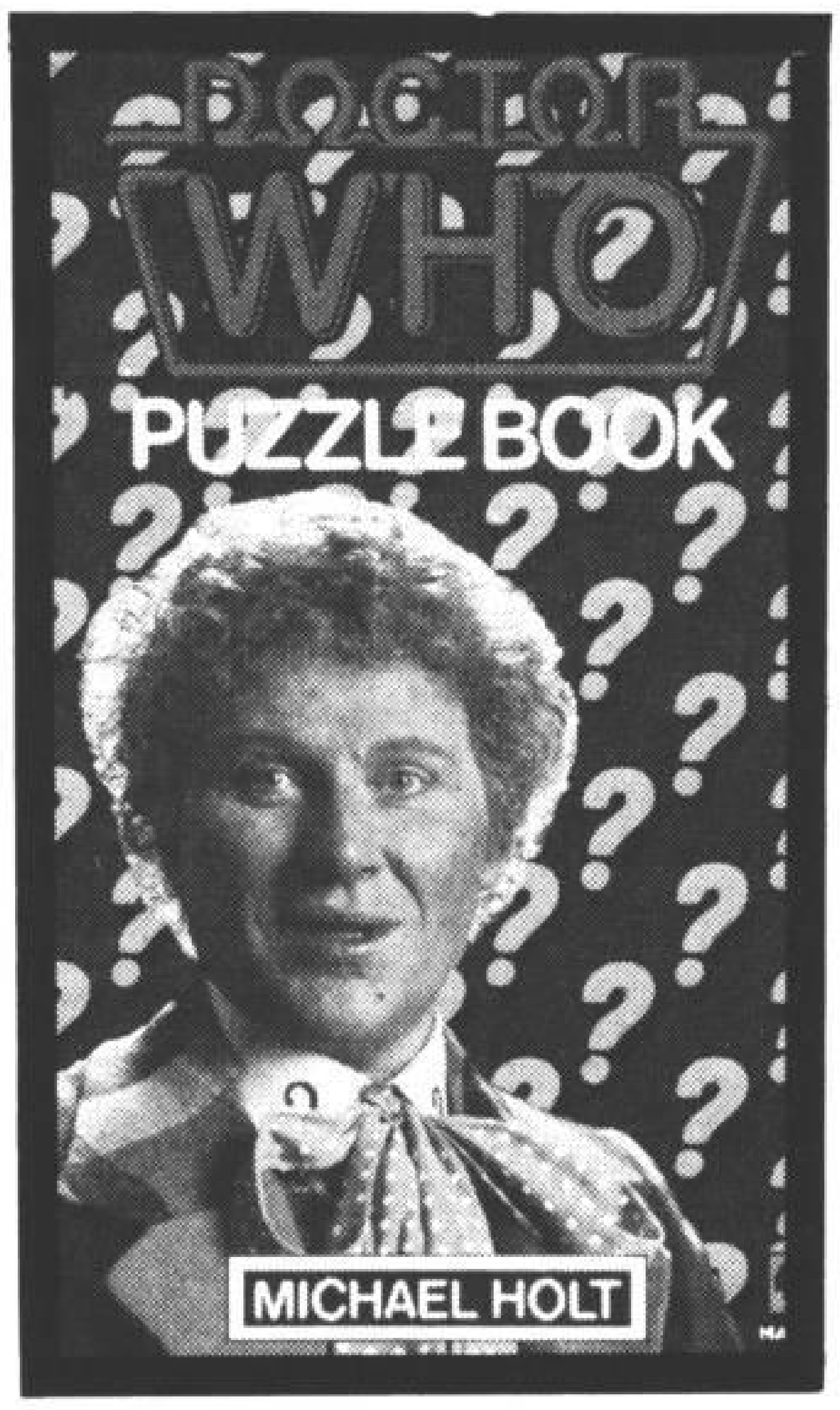
ON TARGET

WHO'S QUESTIONS

I suppose this month the column ought to be called "Off Target" as we are going to look at some *Doctor Who* books *not* published by the book farm at W. H. Allen! Instead, we'll take a look at a series of books from Methuen, under their children's imprint Magnet. The books, a series of *Doctor Who Quiz Book of . . .* are written by television personality and puzzler Michael Holt (some of you may remember his ITV series *Mathemagical* a few years back). These books take a subject, be it *Science, Magic, Space*, or whatever, and weave short little stories around the subjects – involving the fifth Doctor and his companions – Tegan Turlough and sometimes Nyssa – offering them, and the reader, the opportunity to solve puzzles, quizzes and generally find out about the subject. Whether or not these are books for entertainment with a bit of education thrown in or vice versa, is difficult to decide, as each book is quite different. *The Doctor Who Quiz Book of Dinosaurs* is terribly airy-fairy, although it uses the *Doctor Who* content very well, whereas the *Doctor Who Quiz Book of Science* is very strong on its subject and weak on the *Doctor Who* matter.

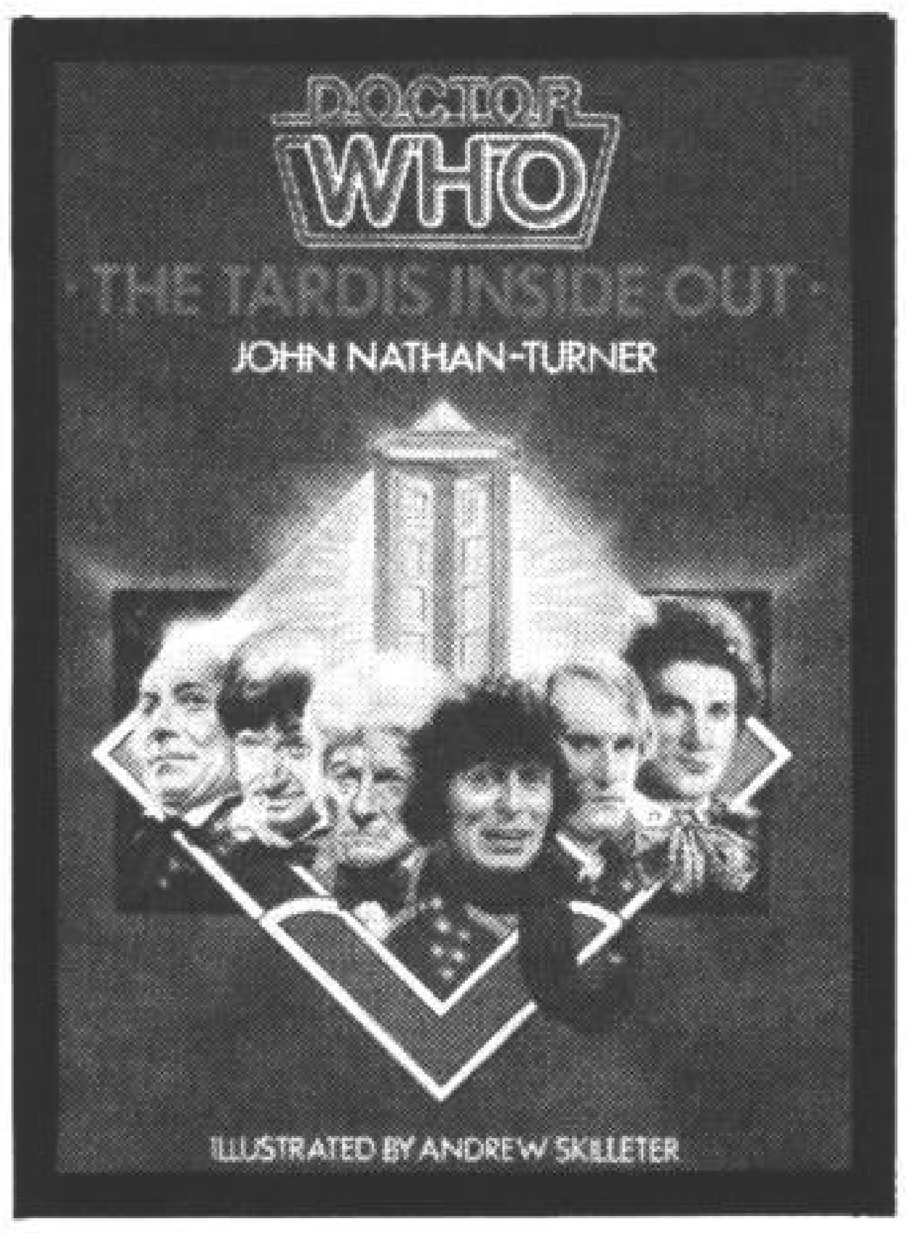
The first four books in the series are easily identifiable, they have an illustration of their subject on the cover, over which is imposed a photograph of the fifth Doctor. Size and shape-wise they look very like Target's *Doctor Who* novels, an impression enhanced by the use of the *Doctor Who* logo at the top, and the fact that the photo of Peter Davison is similar to the picture which adorns the cover of Target's novelisation of *The Visitation*. One wonders whether Methuen are completely oblivious to Target's success in that field, especially as the first two *Quiz Books* and *The Visitation* went on sale within about a month of each other. Whilst no one can complain about healthy competition, it does seem rather slack of the BBC contracts department to allow two "opposing" publishers the rights to the same logo, the same photo and the same style of book presentation!



Still, this problem may disappear with the recent publication of Methuen's latest, and best, in the range. With this one, Michael Holt has decided not to bother with a specific subject and has simply assembled a selection of quizzes and games under the banner of *The Doctor Who Puzzle Book* – which implies that the puzzles actually refer to *Doctor Who* (rather like the *Doctor Who Quiz Books* for Target do). Unfortunately they don't. The sixth Doctor and Peri wander through the pages investigating and answering their puzzles, aided and abetted with some pretty dud illustrations and a truly hideous cover. That aside though, this book is probably the best one to buy as an introduction to this series of books. And of the earlier ones I'd recommend *The Quiz Book of Dinosaurs* for *Doctor Who* content, and a look at *The Quiz Book of Science* from an educational viewpoint. Whatever, considering the relatively low price of each book, you probably wouldn't be wasting your money buying these, but unless you are a puzzle enthusiast, you are unlikely to be stimulated by them. What will come next, though? *The Doctor Who Quiz Book of Quiz Books* perhaps? Still, *Doctor Who* and education have always gone hand in hand; and that was first producer Verity Lambert's firm intention for the series. ●

THE TARDIS EXPOSED

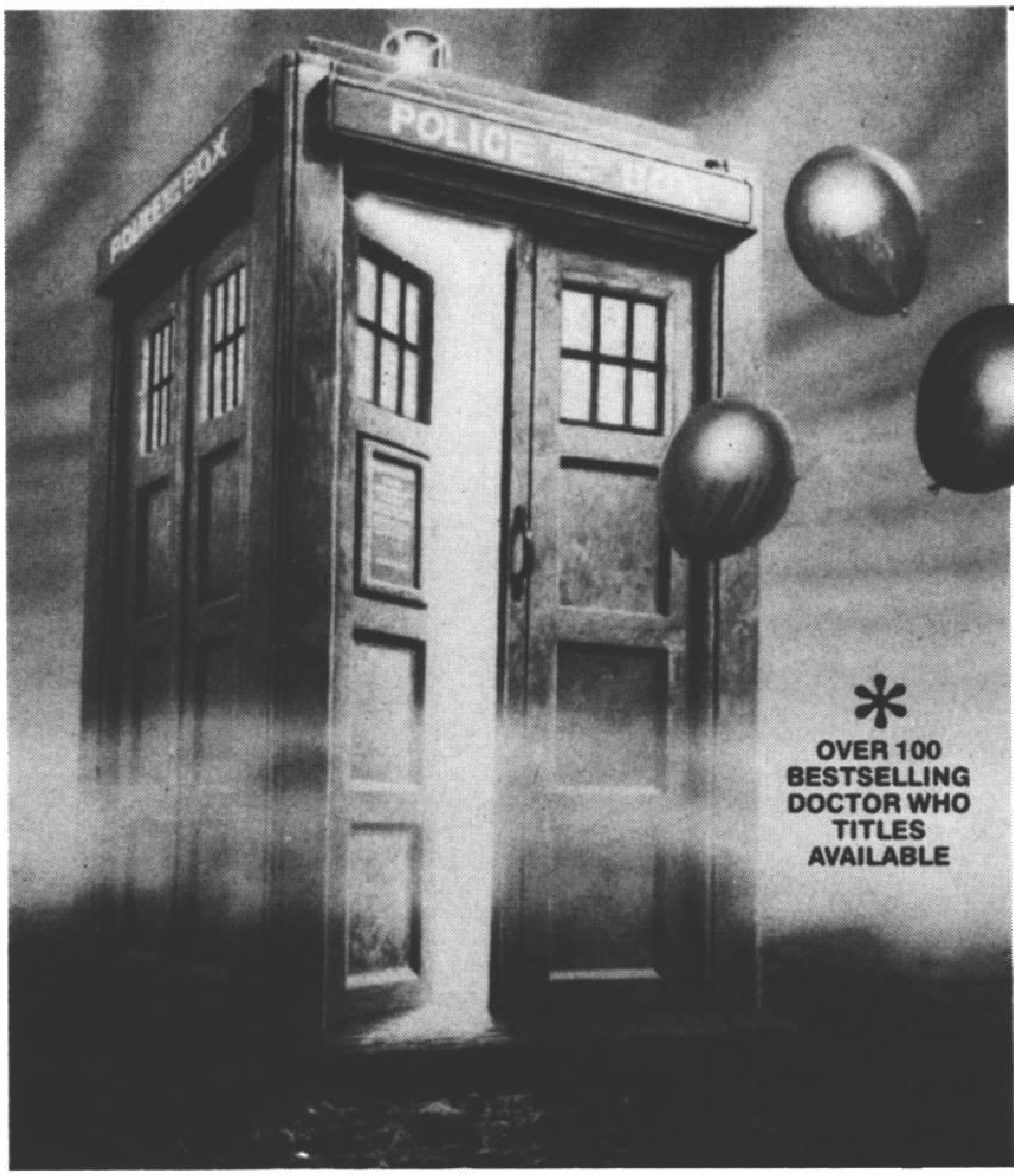
Mention of Ms Lambert and producers brings us to the next little book, from Piccadilly Press, entitled *TARDIS Inside Out*. It is a collection of brief reminiscences by current hot seat holder John Nathan-Turner. John has never worked with, or even met with William Hartnell, and accordingly the chapter on the first Doctor is short and to the point. The Troughton chapter (John worked with him on *The Space Pirates*) is also snappy, but things fill out with the Pertwee section. However, it isn't until we get to the Tom Baker section onwards that the book takes off. We are taken behind the scenes, particularly with the eighteenth season, JNT's premier. Although the written content of the book is sparse in places, it's a good read for any age (although Piccadilly have, unfortunately, chosen to make it look like a children's storybook). Throughout the book, however, are a series of illustrations which range from the obviously rushed right up to some quality full-colour paintings, all by the ever popular, and tremendously busy, Andrew Skilliter (designer of Target book covers and Profile Prints). The portraits that introduce each chapter are great. The Peter Davison portrait is virtually flawless and would make a marvellous poster, as would those of the two Bakers, Tom and Colin.



***TARDIS Inside Out* is certainly a book worthy of sitting on the bookshelves, although perhaps it would be best to get the paperback version rather than the expensive hard-backed version. Finally, it is nice to know that after a good reaction to this first book by John Nathan-Turner, a follow-up has been commissioned.** ◆

BACK ON TARGET

Not wanting to neglect Target totally this month, just a note to say that this year's Christmas book will be Nigel Robinson's third *Doctor Who Quiz Book*, and that Ian Marter may well be the choice to novelise that classic Hartnell tale of blood and gore, *The Reign of Terror*, which should suit Mr Marter splendidly. It's full of beheadings, shootings and general massacres. ●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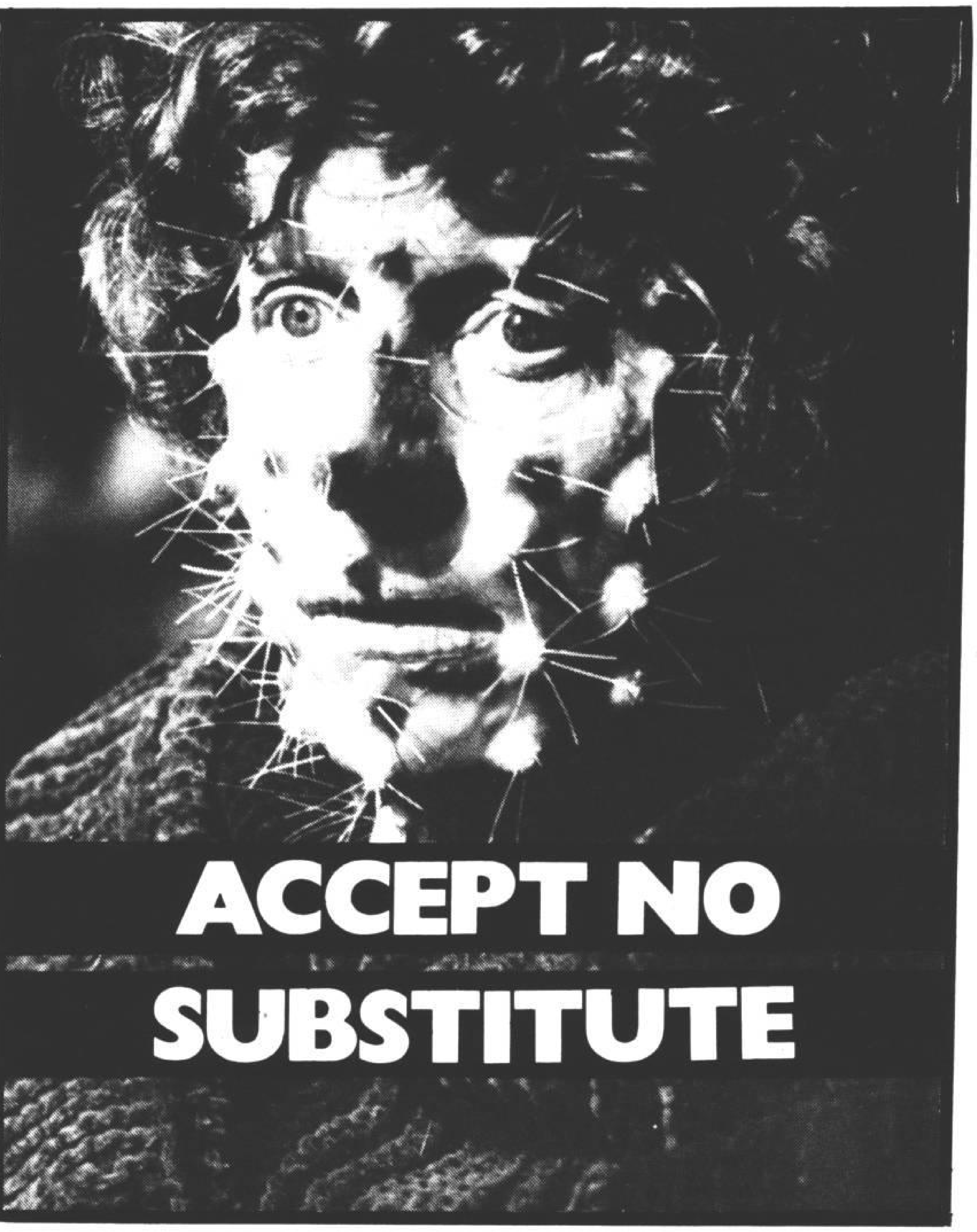

ACCEPT NO SUBSTITUTE

DOCTOR WHO STORY COMPETITION

FABULOUS SEVANS DALEK KITS TO BE WON!

The time of reckoning is at hand. For all those budding writers out there who have boasted that they could write as well as, if not better than, popular *Who* scribes such as Terrance Dicks, Ian Marter and David Whitaker (come on, own up), your moment has arrived – **The Doctor Who Story Competition.**

Entries will be divided into two categories: 15 years and over, and under 15 years, with two prizewinners in each group. The first prizewinner in both groups will each receive a terrific Sevans' Dalek, already constructed and painted to their specifications. The second prizewinners will have to put a little more effort into their prizes, as they'll be receiving a boxed set each, ready for assembly.

And that's not all. The prize-winning entries will also be published in the **Doctor Who Magazine**, and illustrated by some top artists.

Now a few details before you rush off to your pens and typewriters. The story can feature any of the six doctors and their companions, but preferably an original plot, featuring new and supporting characters and adversaries. After all, *Doctor Who* is supposed to be science/speculative fiction, isn't it?

The length of the story submissions should be between 1,500 and 2,000 words, and either typed with double spacing, or clearly printed. Well we do have to read them! The closing date for the competition is 30th August 1985, and you should send your entries to THE DOCTOR WHO STORY COMPETITION, **Doctor Who Magazine,** Marvel Comics Ltd, 23 Redan Place, Bayswater, London, W2 4SA.

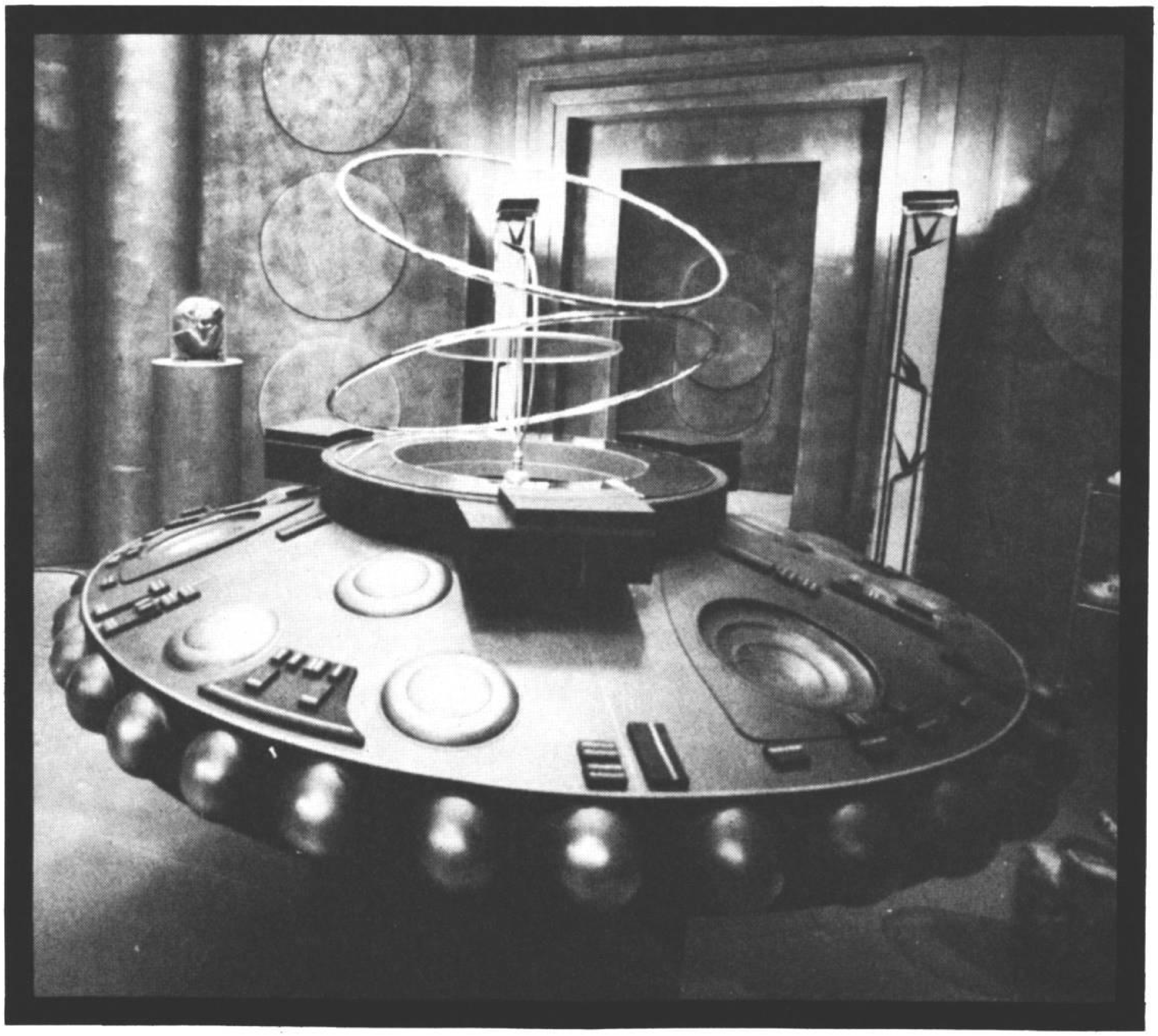
Happy scribing!

interview

We take a look behind the scenes on the set and on location on The Mark of Rani, *and track down Paul Trerise – set designer, Dinah Collin – costume designer, and make-up designer Cathy Davies to talk about their vital involvement in the story . . .*

BY GARY RUSSELL AND JUSTIN RICHARDS

Paul Trerise
◆SET DESIGNER



***Above and right:** Interior views of the Rani's specially constructed TARDIS.*

◆ *Doctor Who Magazine:* What exactly do you think a set designer's job entails?

Paul Trerise: It is, basically, to bring into reality – in three dimensions – the requirements of a script, and to make the contents of that look realistic. With a personal interpretation; to stamp an individual mark on it at the end.

◆ At what stage of pre-production (before filming commences) does the designer join the crew?

Very early. With this *Doctor Who*, we saw the script about a month and a half before I started working on it. I was then able to read through, think about it and inwardly digest it. We had problems with the script in that the requirements were very specific but very complicated to realise. To find locations for filming was one of our main problems in the beginning. I was a little bit apprehensive about how much of this 19th Century mining village we would have to build on our limited resources, and limited time. Well, Ironbridge turned up after a couple of days hunting by Tony Redston, the production manager, and myself. We took off and toured the country with a list of possible "living" museums. We went everywhere and covered about 2,000 miles in two days. We saw a lot of possibles, each with their own thing going for them: a pit head; or a coal-mine mouth; or winding gear, but none of them had it altogether. We were very relieved to find Ironbridge – it had a fantastic amount of potential – because we were able to film everything in the locality – we wouldn't have to go miles between locations – it was all there together.

◆ How do you go about preparing your studio plans for the sets you would build at TV Centre?

The important thing about our studio plan on *The Mark of the Rani* was that we'd been away to Ironbridge and then come back from it, and I then had to compile my studio plan very quickly. I'd *designed* the sets before I went away, but couldn't do any floor plans until I returned and had seen what was actually used on location. It wasn't until we had finished in Ironbridge that I could check the sets, and fit them into a plan of TC 1, the studio we would use. I was hoping against hope that they would all fit, and luckily they did.

◆ On the subject of the location, was Ironbridge exactly what was needed or did you make changes.

Well, the period we were aiming at was 1830, but Ironbridge was dated much much later. So we had to look very carefully through 1830 eyes – remember we were working in a century where, due to the Industrial Revolution, things progressed quicker than ever before. Thus we had to get items we were using to look authentic without getting too modern. We had to change a few things at Ironbridge, mask out certain bits of buildings like modern windows, and we were able to mask them out by putting up false brick walls here and there. We put up fences and darkened down brickwork to make it look dour, more satanic. We also put up those great main gates to the mine – the Master had to come up to those gates and shoot through and a dog had to jump up at them, and on the bathouse we boarded out all the windows.

◆ How did you reproduce that period authentically? Obviously there aren't photographs of what was going on in 1830, so how did you know about the style of windows and so on?

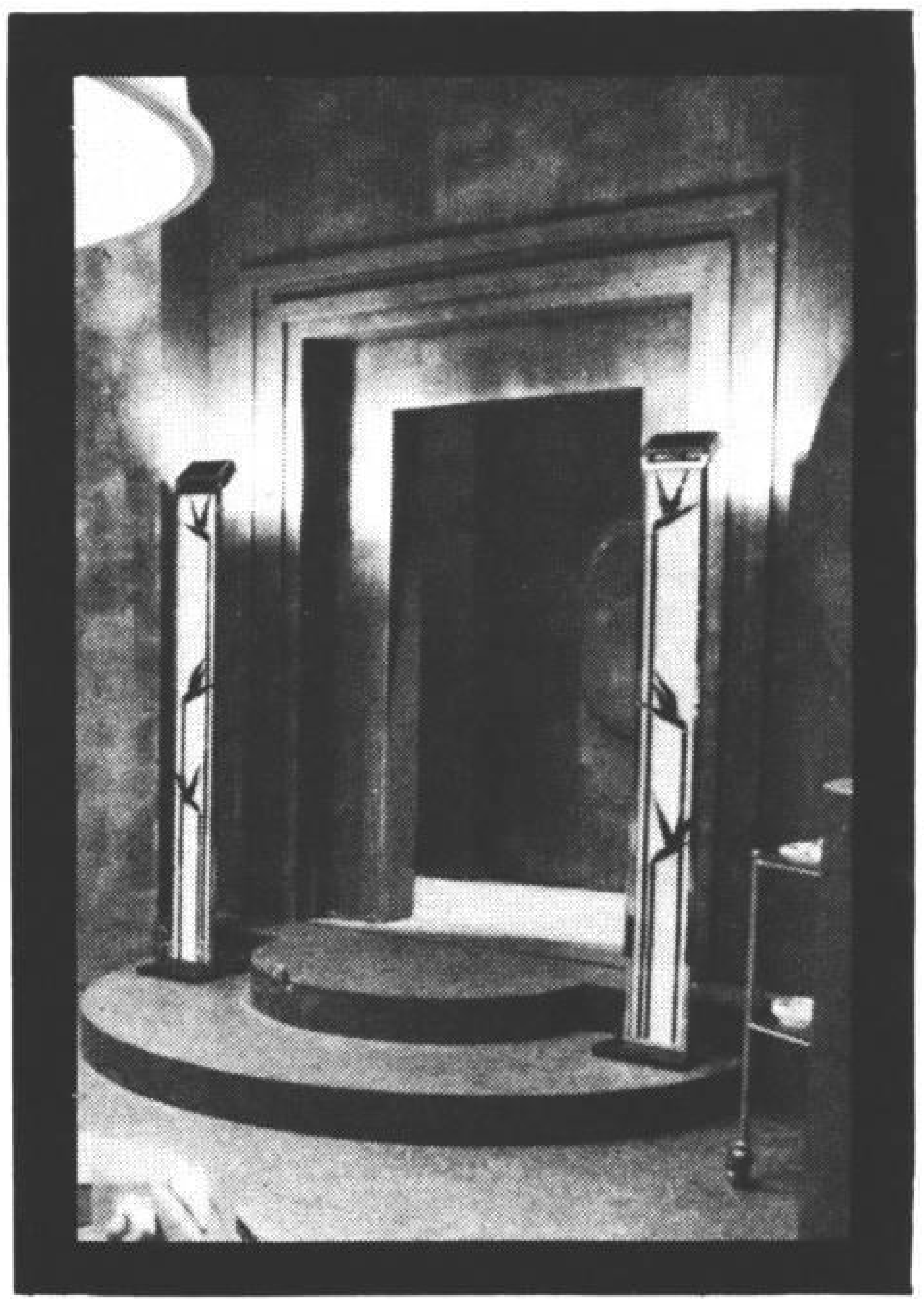
I was able to look at engravings reproduced in books at the BBC Library showed the types of fences, buildings and windows. I discovered that although Ironbridge was full of corrugated sheet metal it wasn't from our period, so we'd have to cover it up. There were drawings of coal trucks, buggies and tracks that we coufld use in the mine area. We made that railway track, it wasn't already there. We produced 100 feet of railway track. We used the Ironbridge coal truck on BBC rail lines! The gauge was an open and shut case – I just made it to suit the coal truck with a bit of tolerance so that the truck would go round the bend in the rails. I was very proud of the old track around the mine area. It was over on screen very quickly, but we put an awful lot of work into that, and when we finished it looked the business – quite amazing, as if it had really been there since 1830, if not before!

◆ When the construction is over, is the designer present on location or in the studio?

You have to be there the whole time they're making the show. You've actually been there since they first put a set up, just checking, making sure – and worrying – that everything fits properly, works well and all that, racing as always against the clock. Then you're there watching the pictures being made, and if the director wants something changed, you are there to do it. On location, as each day goes by, as they are filming in a particular spot, you are elsewhere setting up the next filming area. The designer and his assistant are always working ahead of the shooting party. We were able to have little mini-conferences at the end of each day with the director back at the hotel to discuss how far we'd got that day and verify how everything was going for tomorrow's shoot.

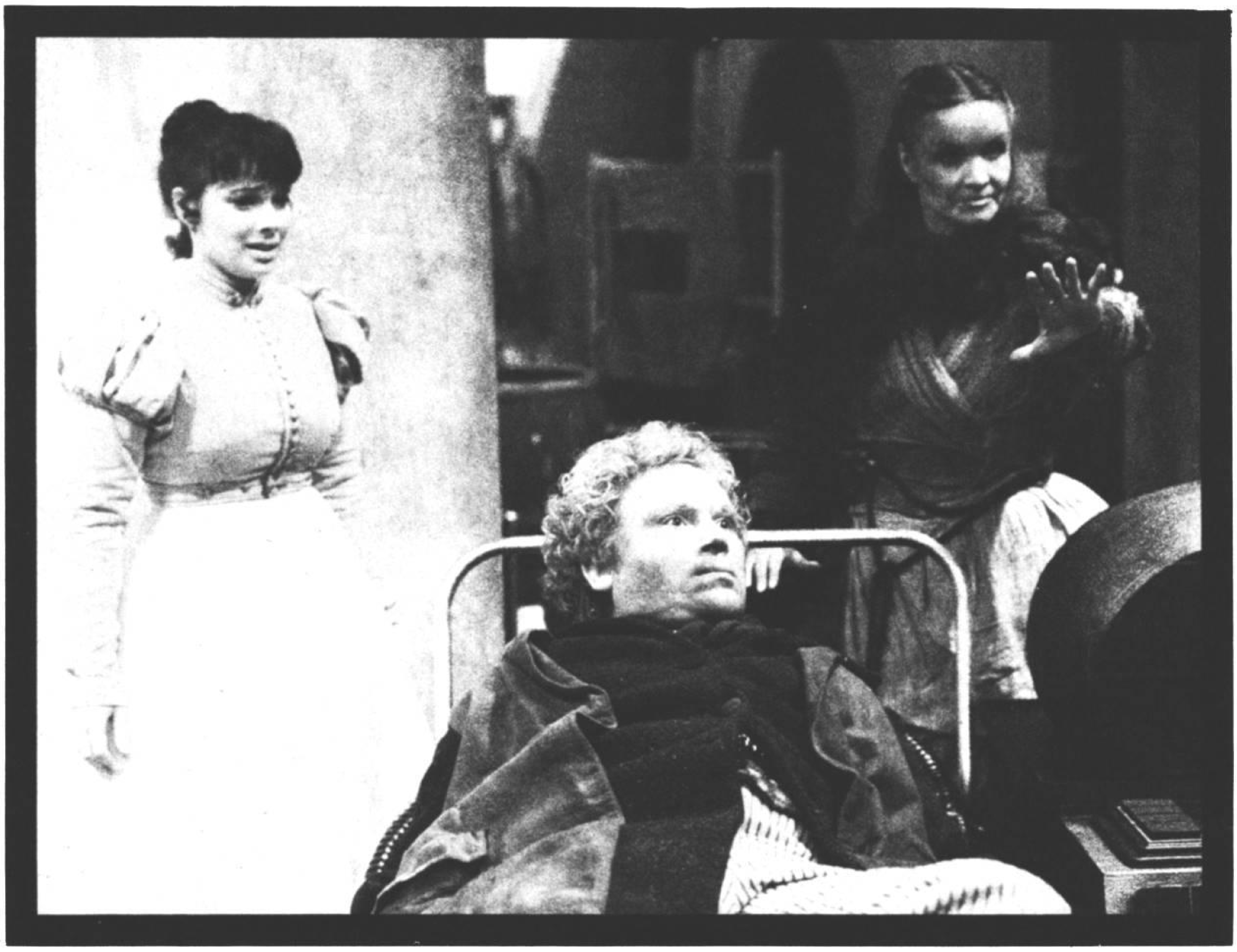
◆ One of the most interesting and exciting sets of the whole production was that of the Rani's TARDIS. How did that go?

I was given guidance on the design of her TARDIS by the director, Sarah Hellings, and John Nathan-Turner. It was based area-wise on the Doctor's TARDIS, I'm told there's a basic similarity between two TARDISes, quite how much I don't know. I based it on the same floor area as the Doctor's one but it was a lot heavier and satantic than his. The Doctor's is all white and cheerful, so I made the Rani's metallic and dark, a heavier thing altogether. I felt the steps from the door down, gave it a nice feeling of entering a chamber rather than just walking in; like walking into some cafe! In the Rani's TARDIS you are going down into an inner sanctum, a control area at the very heart of the vessel. I designed the overall central console unit but all the workings in that, including that magnificent gyroscope, were the work of Dave Barton of visual effects. He got all that made, and we decided at an early planning meeting what the overall design would look like and how it would work. The overall layout of Sarah's TARDIS was mine and all the plinths with the tyrannosauruses on them, the shelves for her bottles and the suspended ceiling piece which had to link up with Dave's gyroscope idea.



◆ Once the filming and videoing is done, directors go onto post production work for a while longer to wrap everything up. What do you do at 10.00pm after the final bit has been videoed in the studio?

I'm finished with! The work is over and I go home, leaving the director to edit it together and tidy it all up! ●



The Rani *costumes, with Nicola Bryant (left) looking a touch Elizabethan, above her 'Twenties ballet' skirt.*

***Doctor Who Magazine:* Just what does a costume designer's job entail Dinah?**

***Dinah Collin*:** Well, you have a script and a brief, and you set about putting the two together.

How different was it doing *Doctor Who* to more conventional drama? Did you, for example use the same methods of research on *The Mark Of The Rani* as on other historical series?

Yes, it is the same – you do apply the same methods of research as you would do to anything that's set in the past. You have to have a starting point. I found a Mervyn Peake drawing which is based earlier – it's for *Gormangast*. So I thought those drawings were actually how the miners ought to look. You use all sorts of elements to arrive at a decision; so yes – you do research it. I tried to see how many pictures I could get – or drawings rather. There is really very little, because photography hadn't arrived. There is a man called Pine who drew Yorkshire workers, and whole books of his work have been reproduced by the Luton Museum. (They've also got a nice hat collection.) I think the drawings are actually the British Museum's – they keep turning up in history books. My daughter's 'A' level text book covers the Luddite Riots, so I asked her – 'What about the Luddite Riots?'

With the difficulty of finding accurate contemporary information and pictures, did you find it hard to cope with designing a costume for the real historical character George Stephenson?

Well, Sarah (Hellings, the director) said she wanted him to look as if he was actually working. So, I evolved something that looks worn. What he wears is actually a coat which is not ironed, and it has been dyed so it has that sort of *crumpled* look.

What about Nicola Bryant's costume for this story? It was certainly very different from the sort of costumes she had worn so far in the series.

That's a costume that she finds in the TARDIS, so it isn't a period frock. She thinks she is going to arrive at Kew Gardens – which is a bit odd actually because I looked up the opening of Kew Gardens in a dates and events book, it didn't happen until much later. So I shouldn't worry about that too much. But it is period costume, so you can then evolve something which is going to stand out and look fun, and I arrived at that sort of look. I thought it should look a little bit like the Twenties ballet and all that bit. I've forgotten who I based it on. I mean, there are considerations, like the fact that you know you're going to be filming outside in the cold, so you design your way through that problem – you can wear a jacket. In the studio Nicola actually starts off in a little frock, and that's what's supposed to be underneath – although of course it's not because you cheat a bit. You've got the jacket, but you haven't got the top part of the dress there.

Dinah Collin

◆ COSTUME DESIGNER

When did you learn that Nicola had hurt her neck? She was wearing a brace to hold it steady, taking it off only for filming her scenes.

She woke up with it yesterday morning. I don't think she could work if she'd got a *real* neck problem.

What about your other work particularly your other *Doctor Who* story, the popular Cyber-saga *Earthshock*.

The Cyberman comeback was really quite difficult. You are stuck with an image and because *Doctor Who* has such a enormous tradition, you can't just devise a completely new thing. But the costume that was there was so awful really! The shape was so boring, and we've had all the recent amazing science fiction – *Alien* and so on, that's happened in the cinema, and then we had these people walking around looking terribly dated. After all, they were first done in the Sixties. Anyway, they didn't really exist – they had been away to exhibitions and so on, and so I was asked to actually re-think the costume. We had to have elements of the original shape – the head was the main thing. They ended up with those handles on the sides, which I've always thought was a mistake, but the handles were somehow part of how people remembered them. As for the rest of it, I think we found a flying suit which was ex-army surplus, and covered with all these amazing tubes which we then built up, and put even more tubes on and that's how it evolved. The other Cybermen wore terrible wellingtons. I didn't get over that problem terribly well, I used moonboots which were sort of better. I think the set for *Earthshock* was awfully good – that actually made them really work. It was really super, very sinister. Terribly effective – really smashing I thought.

What about the other costumes? How did you go about designing the troopers' uniforms, and the costumes for the crew of the Freighter?

Well, basically, you put something which is quite ordinary into an area where it's not quite familiar – so that it's not something we actually see every day on the street. You have to find something that is functional. The crew were supposed to be flying a ship. It works best if it looks as if it's actually real. I mean things that we know about, but just pushed a bit beyond . . .

I found a Johnson's jacket in a fashion magazine that was a green/grey and I actually used that jacket for Ringway. I think with the grey trousers it looked tough enough, without covering it with silver or anything like that. Then I had somewhere to go with Beryl Reid's – she was such fun, really a super lady. I could then just *make* a similar jacket.

Beryl Reid's jacket had an insignia emblazoned on the breast. Did that come under the costume department's auspices?

Yes, I did that. Just a few bits of sticky tape. It's just small details that like and the shapes being strong enough that make it. I think the troopers worked in the same way, again that was just by using those funny legging bits over the top and things like that. They sort of give it something. I don't think you need to try to make things terribly *futuristic*, I don't really know what that means anyway! ●

Cathy Davies

◆MAKE-UP DESIGNER

◆*Doctor Who Magazine:* How did you come to work at the Television Centre Cathy?

***Catherine Davies*:** I started off in London from College. I was there for almost six years, then I had to go home. But we get sent everywhere you see. So, I was based in Cardiff, but in your BBC contract you're required to work anywhere they send you. I worked in Manchester earlier in the year (1984) on a show called *Turns Of The Century*, so it's nice and varied. You don't get time to get bored.

◆You worked with BBC Wales for a long time, what did you work on before coming to *Doctor Who*?

Nothing in London; I did *Lloyd George*. Philip Madoc had to play the young Lloyd George as well as the old one – he had to go from twenty-five to eighty.

◆Was it recorded in sequence?

No. We had about three changes a day. Say in the morning he was old, then in the afternoon he was young, and in the evening he was sort of middle-aged. It was quite horrendous!

◆Moving on to *Doctor Who*, what did your job entail on the programme?

Initially, designing all the make-up and making sure that the director and producer are happy with my ideas. It depends what the script is – what monsters are involved, and so on . . .

◆How did you go about researching Stephenson's appearance?

Libraries. It's a bit difficult really, because it's 1830 and cameras weren't invented, so we had to go to local libraries and see if they'd got any sketches, things like that. It involved lots of running around. The BBC's got a very good library and they sent me a couple of pictures as well. Then you see the actor, and see what you can do.

◆How much did you have to do to Gawn Grainger?

He was rather difficult from Stephenson. He'd lost a lot of weight since the photo that was in *Spotlight* (where we look at the actors' photos to see what they look like) was taken. He looked completely different in fact, so it was quite a job.

◆How many androgums did you have to make-up?

John Stratton, and Jacqueline Pearce was an Androgum as well towards the end. Well, she was a monster at the beginning, but a beautiful one and then she changes into an Androgum.

◆How difficult was it to change Chessene into an Androgum?

You don't have a lot of time – you've just got to do it very quickly because you're keeping the studio waiting. It went through four stages. It's much easier to add make-up than to take it away. On *The Two Doctors* though we started with the full make-up and took it off bit by bit, which is not the easiest way of going about it, but that was just the way the studio was running.

◆It sounds like *Doctor Who* is very different from other television as far as make-up at least goes.

Oh yes, completely. You can let your imagination run riot – anything goes, which is great. It's good fun!

◆How long did it take you to make-up John Stratton as an Androgum?

That took about forty minutes I would say from start to finish.

◆Apart from creating monsters, what other specialist jobs does a make-up designer do?

Anything – scars, wounds, decapitated heads, masks. We also do hair (not just the make-up) which involves wigs, head-dresses. I also did the lifeboat series *Ennal's Point* which was good fun. They wanted sores, and somebody had to have sunstroke. You've got to recreate anything medically wrong with someone, so you've got to do the research, make sure you get the skin tints the right colour. When we did *Dylan*, we had to portray Dylan Thomas dying of sclerosis of the liver – so we had to research that thoroughly. There could be eminent doctors watching who'd say 'that doesn't look right,' so you've got to get the medical side of it right as well.

◆You mentioned hair and wigs, what about Nicola Bryant's hair arrangement for *The Mark Of The Rani*. Why was it different from her normal style?

That was John Nathan-Turner's idea, because it's 1830 you see, and Nicola's been wearing modern hair styles. We had to devise something that looked simple, that she could have put up herself. I didn't want her looking like something out of *Vogue*, but something pleasantly normal. It's not her own hair, actually, it's pieces. We have them made, before we start, by the make-up person, and then decide on colour. That's all part of the design. I make-up Colin and he needs hardly anything, but my assistants have to take whoever else is appearing. On *The Two Doctors* there was just myself and another girl, Jane. On this one I've got two people helping me.

◆Have you always been involved in make-up?

Yes, I have. I went to college and then straight to the BBC.

◆Do make-up people need to be heavily qualified, or just very good?

I think it's a very competitive job. You've got to do quite rigorous training before you actually get let loose on the set. You have to go to a special school where you train for three months in how to do television make-up. But before you get in, you've got to have either been a hairdresser or a beauty consultant or have gone to art school. They like you to have 'A' and 'O' levels as well, especially in History.

◆Have you found it easier to work in the rain on *The Mark Of The Rani*, or in the heat of Seville for *The Two Doctors*?

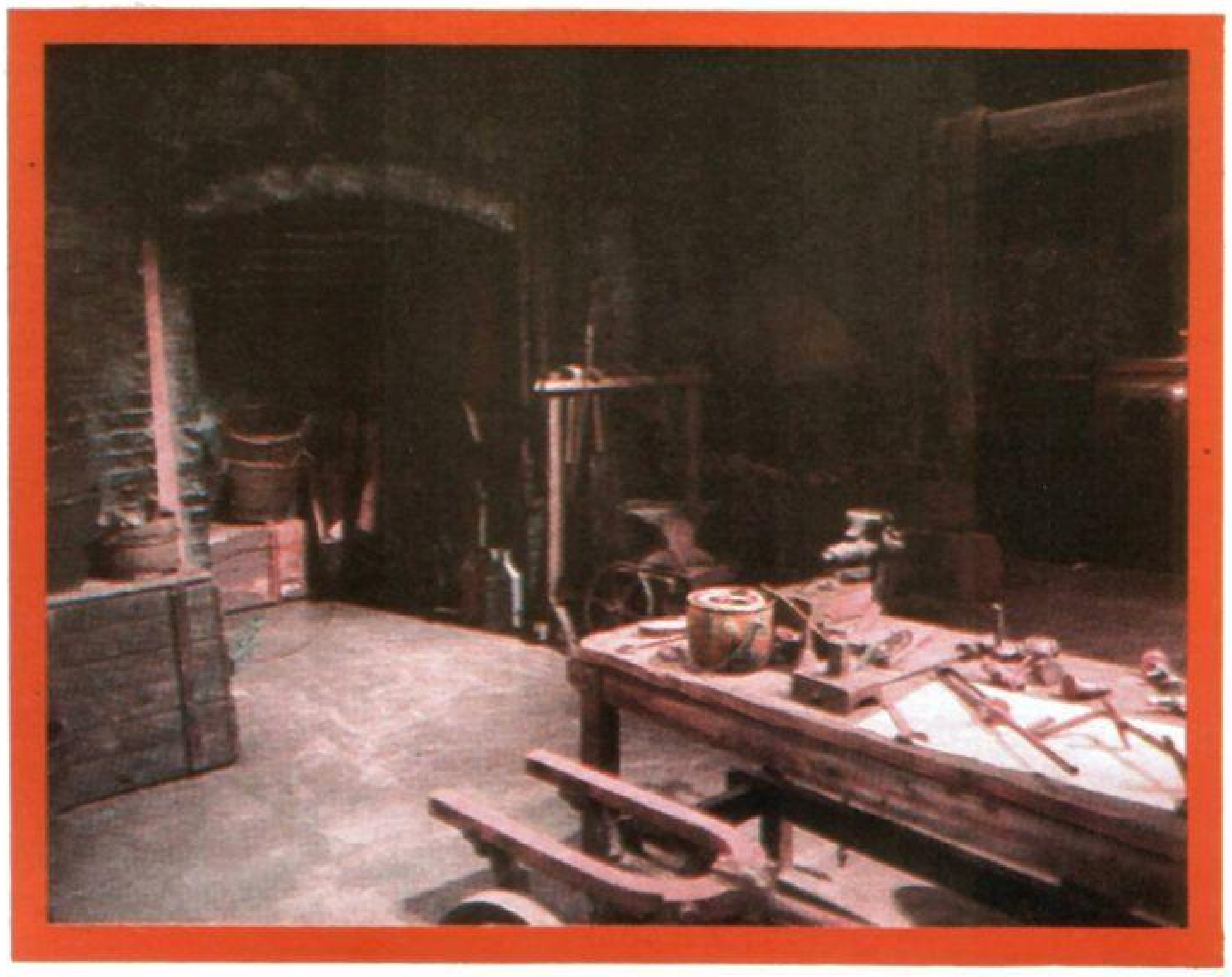
I'd rather work in the heat. At least then you can keep people reasonably tidy. But facial hair and so on just disintegrates in the rain.

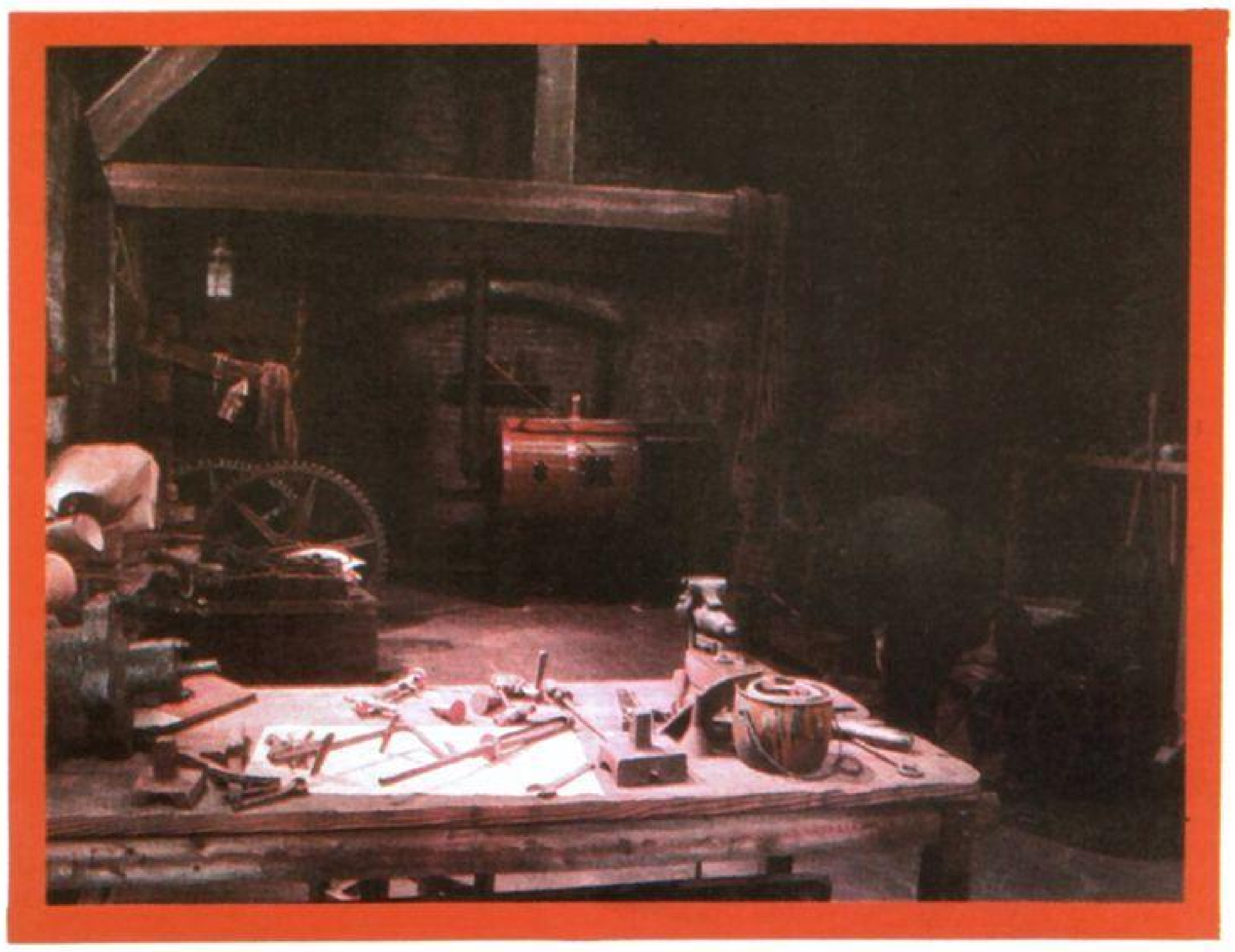
◆Would you do another Doctor Who?

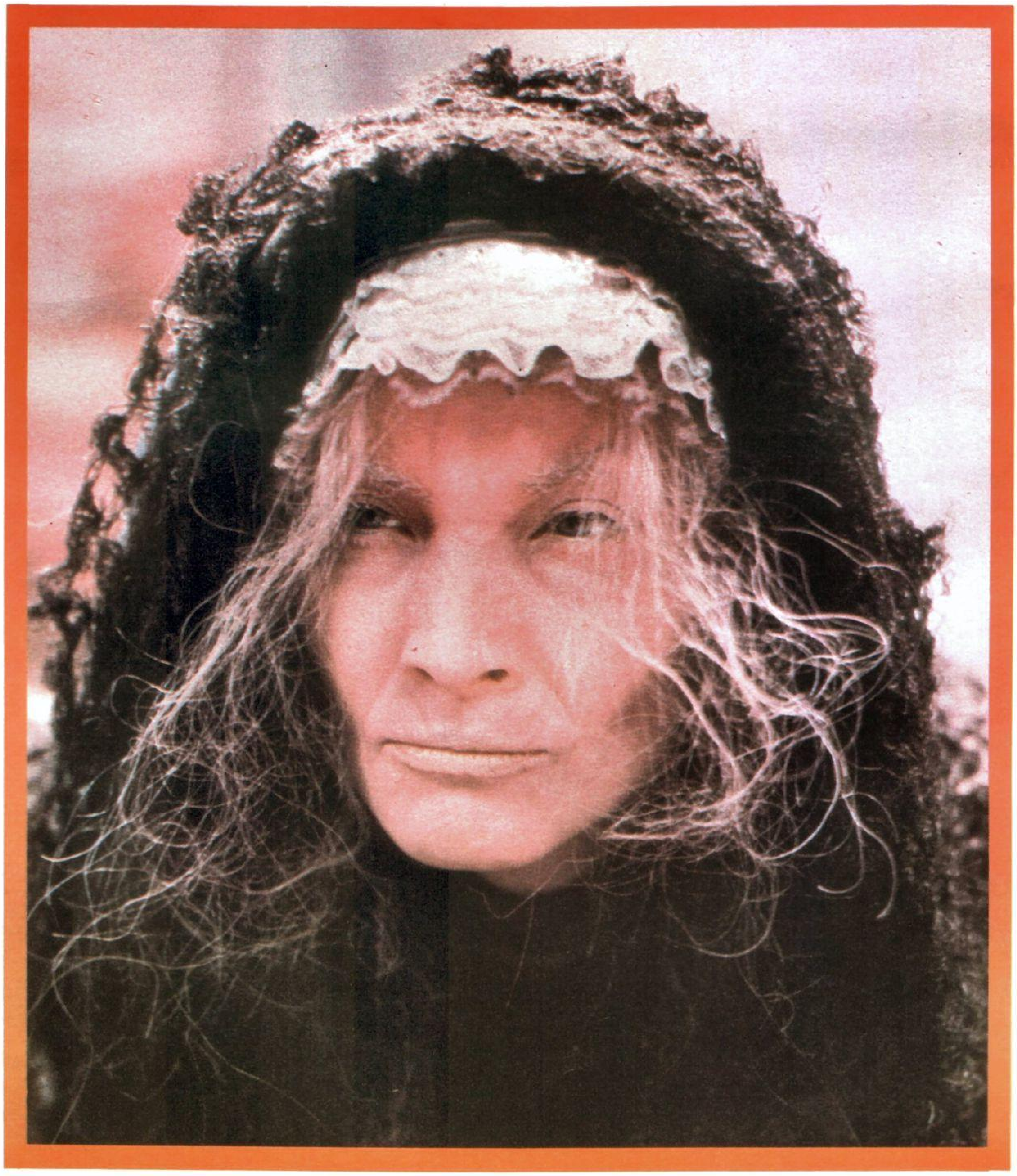
Oh definitely. Definitely.●

Two shots of an authentically re-decorated room in Stephenson's house.

Kate O'Mara made up as the ageing Rani.







THE DOCTOR WHO MAGAZINE

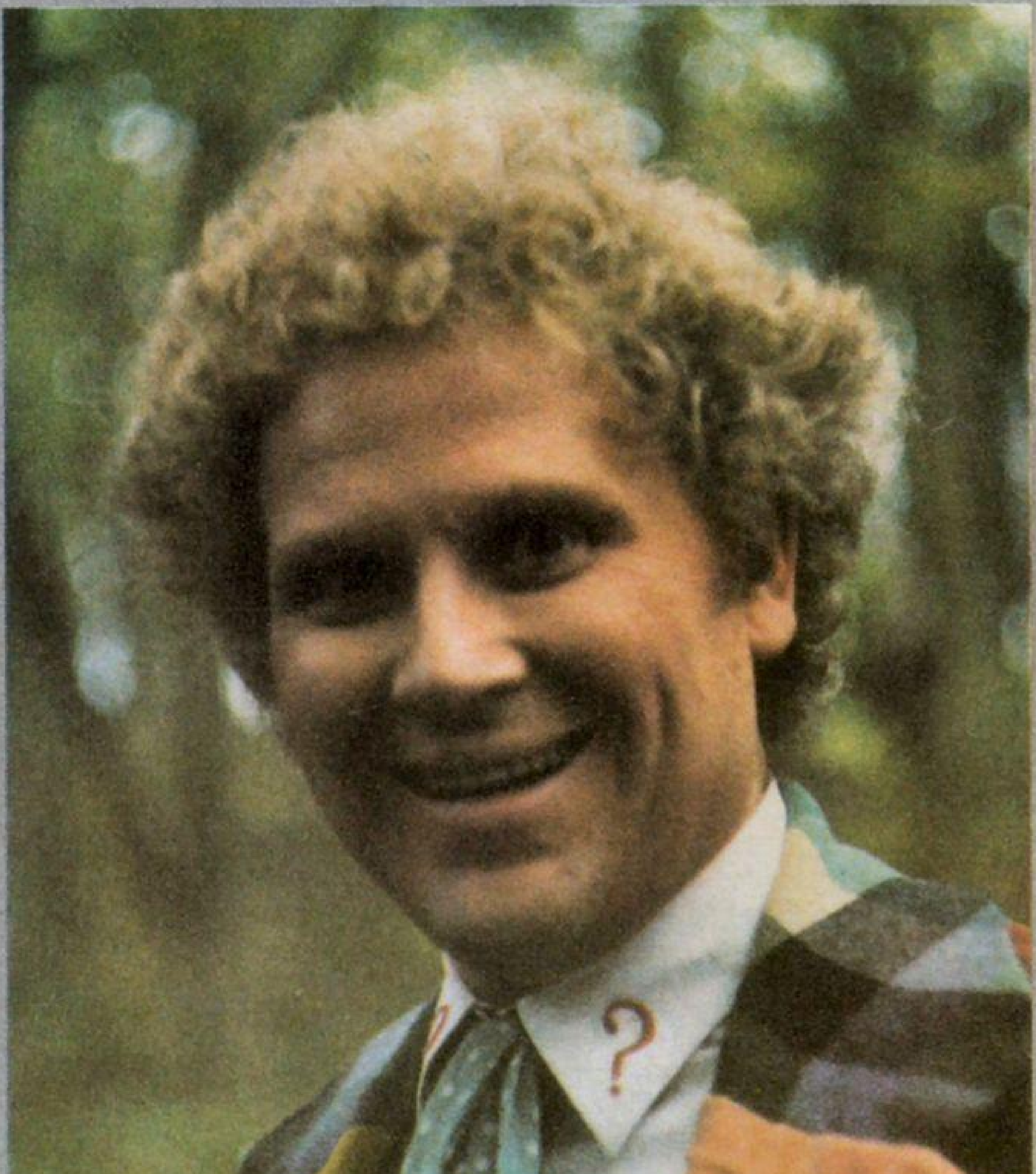
THE MARK OF THE RANI

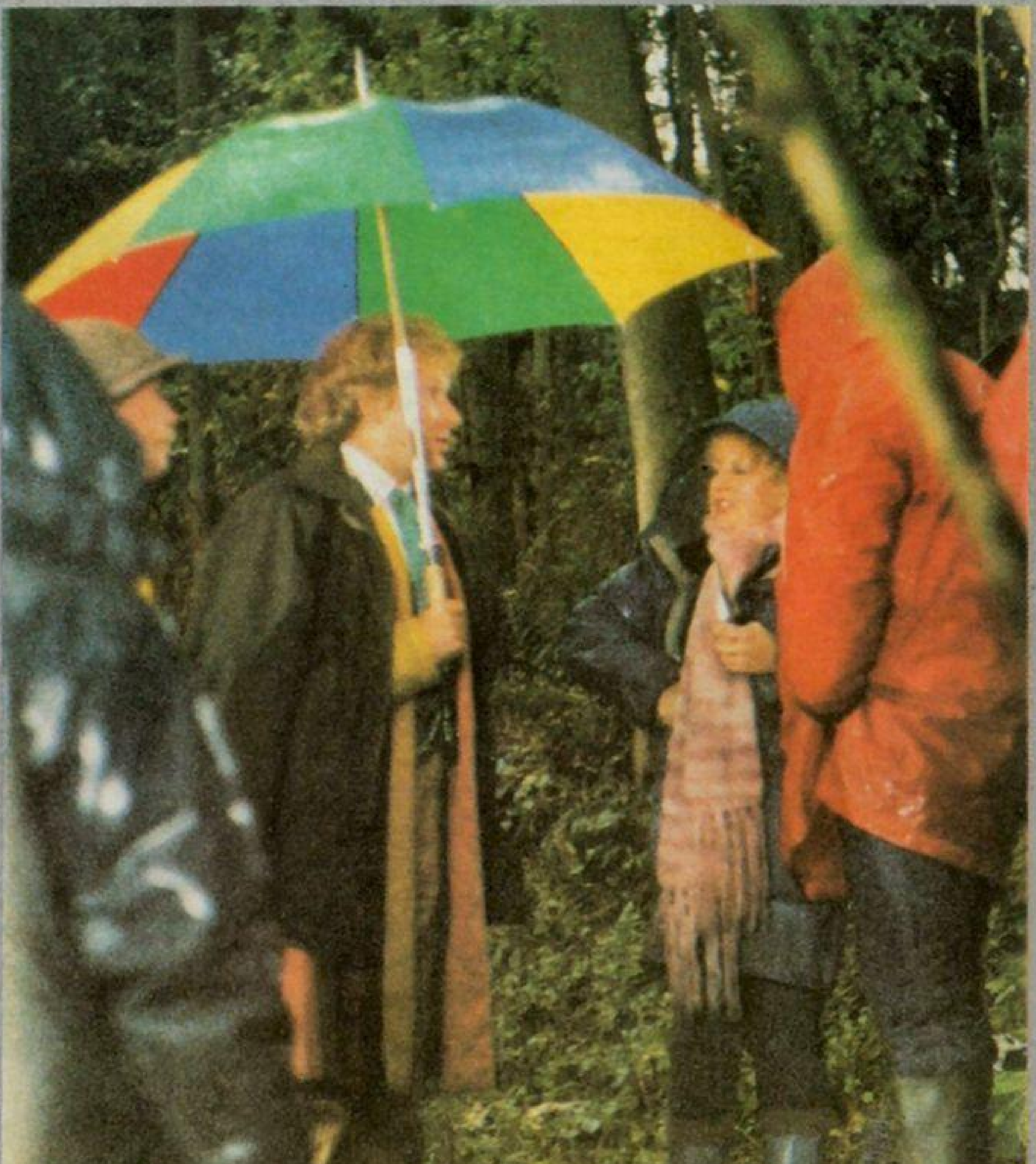
i n t e r v i

Right: The Who crew filming on location.

Below: Despite stormy weather Colin Baker keeps smiling.

Below right: Colin Baker and make-up designer Catherine Davies chat in the rain.





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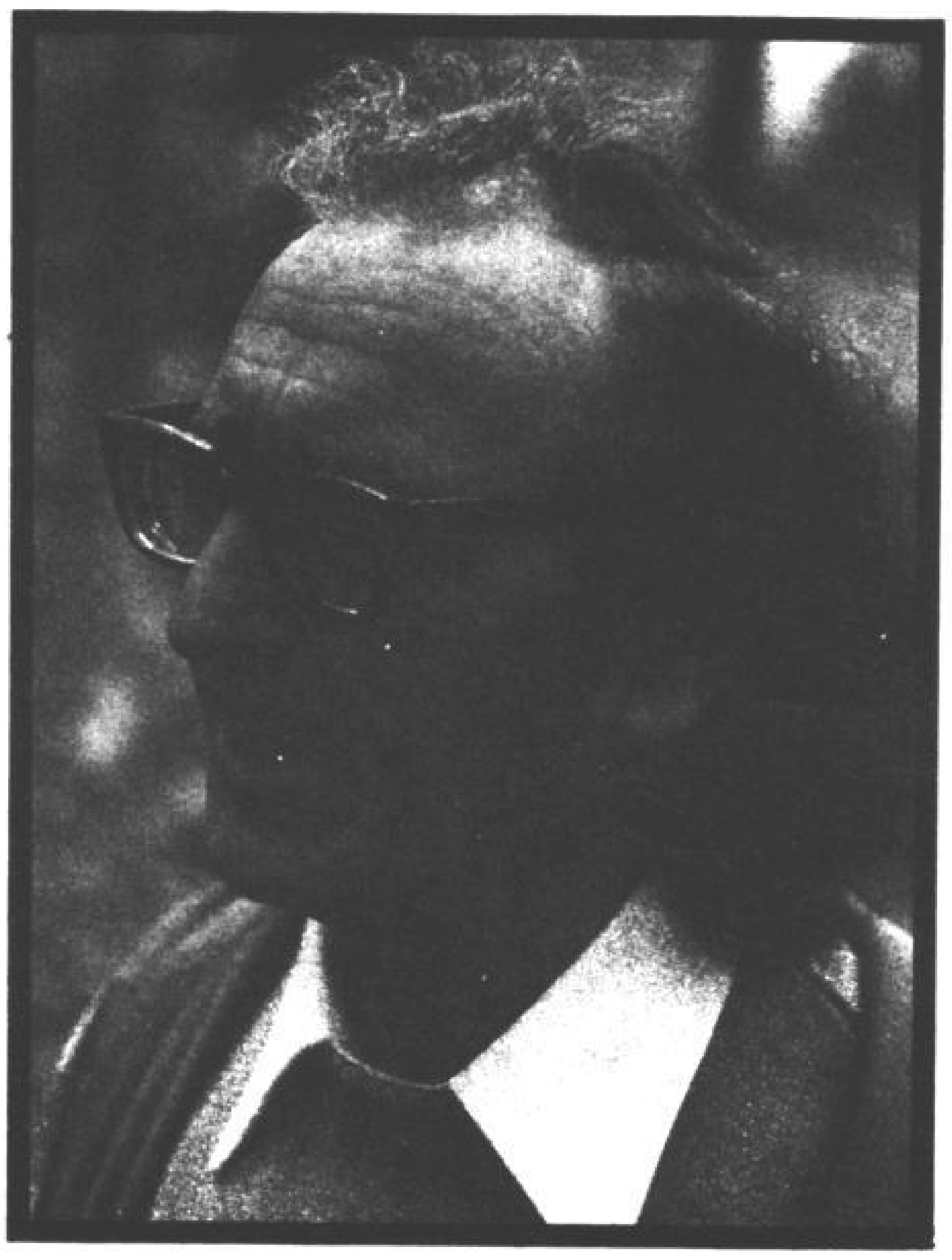
Pip and Jane Baker

Photographs by Justin Richards



***The Mark of the Rani** was the first script for **Doctor Who** by writers Pip and Jane Baker. Pip and Jane have, however, been writing for some years before working on the programme, their credits ranging from **Space 1999**, through scripting such films as **Captain Nemo and the Underwater City** to television work including **Z Cars** and **The Expert.** In addition to their work as drama writers (books and screenplays), the Bakers are also known for having devised a word teaching method which works in part by relating the visual imagery of pictures to words and playing word games.*

Doctor Who Magazine: Have you always written as a team?

Pip and Jane Baker: Always, yes.

So who does what?

We don't know – it only works because there is no territory. It's completely free and open. We're very lucky, because most writers work in isolation – well, we work in isolation, but it's not complete isolation.

Isolated together?

Yes – that's it.

How did you come to write for *Doctor Who?*

Well, we are drama writers. We've done some science fiction – *Space 1999* and a couple of films – and John (Nathan-Turner) and Eric (Saward) asked us to. They know your reputation, basically, and they pick up the phone and say "Would you be interested?" and you say yes you would, and you go in and shove an idea over. Then if it appeals, there you are.

So how did you come up with the idea of *The Mark of the Rani?*

Oh it's all us. We obviously talk it over with John and Eric, but having talked it over, then obviously we're left to write it.

Who decided the title?

That was our idea.

Was it your first idea for a title?

No, first we had 'Enter The Rani', but because of the story, we decided that *The Mark of the Rani* is *the* title for it.

When did you first start work on *The Mark of the Rani?*

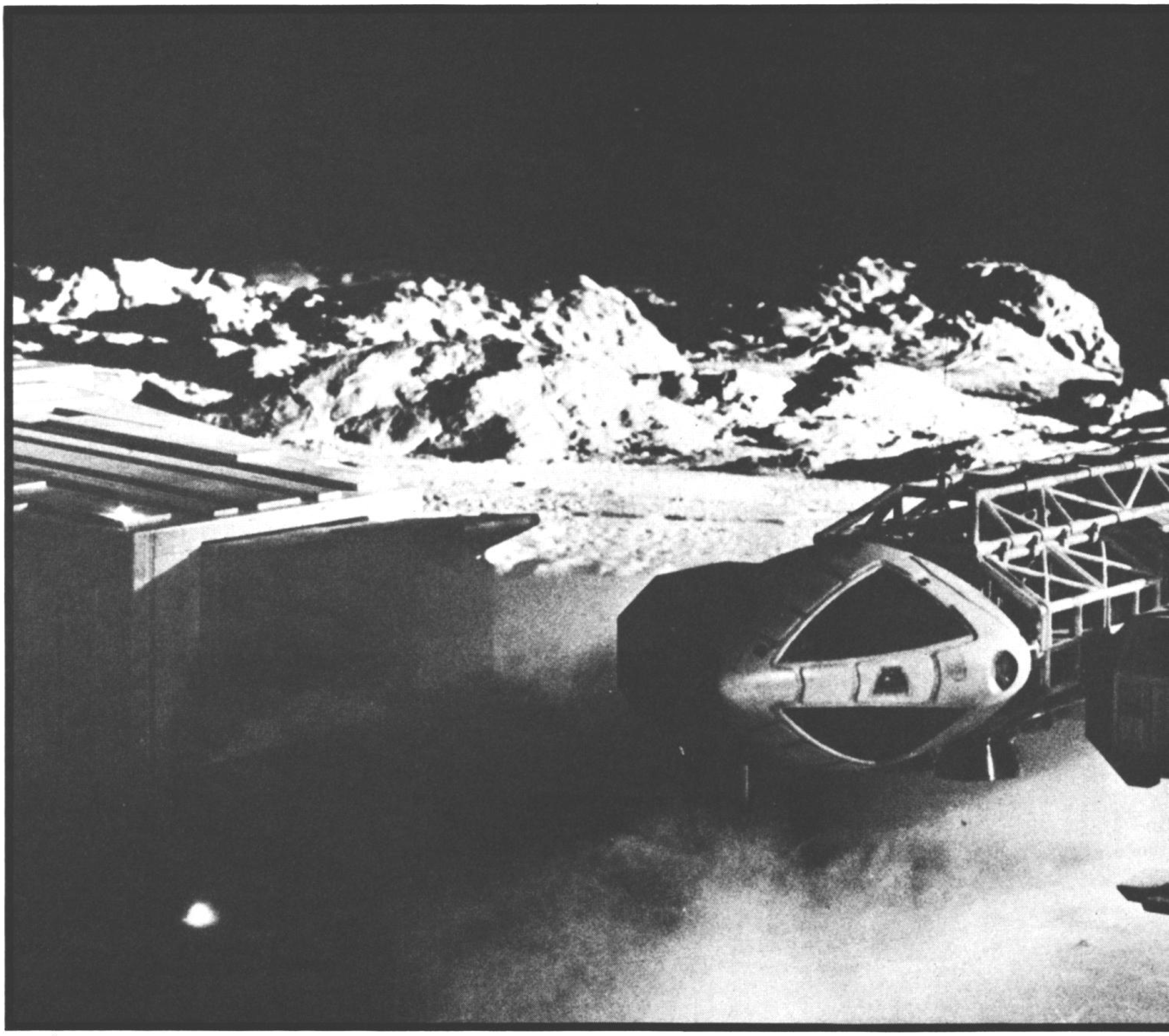
We got the commission about last October (1983), but we didn't start on it immediately. Our delivery date was about the end of February, 1984.

How long did it take to write?

Difficult to say really – six weeks, a couple of months perhaps. Some things come more easily than others. We write it right the way through, then we go back to make sure that we're happy about it. You always try to get away from exposition in the obvious way; you're trying to find some device which explains entertainingly, or some piece of drama in which the exposition is taking place without the audience being aware of it. And often when you've finished the first draft you realise that you laboured it a bit at the beginning because you want to get the character or the character's motivations across.

Did you find it a problem to write a story with the budget available to *Doctor Who?*

No, because if you are a professional writer, then you work within the brief that the Producer gives you. He told us how many ▶



days location we were going to have and how many days in the studio. We don't really call it a brief, it's the normal give and take. You get to know the medium, and you don't make demands that the medium cannot meet. It's not just the economics of the thing, it's a mistake to have too many characters really, because you don't then go into them in sufficient depth for the people to get to know or to become involved with them. On television you only get it once off, you can't turn back the page even to check the reference. It's all got to come from a small number of characters, otherwise the audience just gets confused.

When John appoints the director, in this case Sarah Hellings, then having read the script and having absorbed it more or less, she goes and looks at a location that will give her all that she wants in as confined an area as possible. The less travelling you have to do, the more you can get on with the actual filming. It was the same when we worked on *Z Cars*, you try to put it in a setting that will mean that they don't have to move around too much, because then it means you've got all that time to get what you want done.

Does writing science fiction differ very much from straight drama, in the research necessary, for example?

Any science fiction we do we try to base on science fact. And this is based on science fact. We've taken it further, obviously. We've done that before with anti-matter, but we don't particularly like dreaming up gobbledegook and magic machines. We prefer to stand on the side of fact. The central point of this story is something that all the drug houses at the moment are busy trying to synthesize, and it will come off eventually. A friend of ours is a chemist and we've discussed it with him, so it does all make sense.

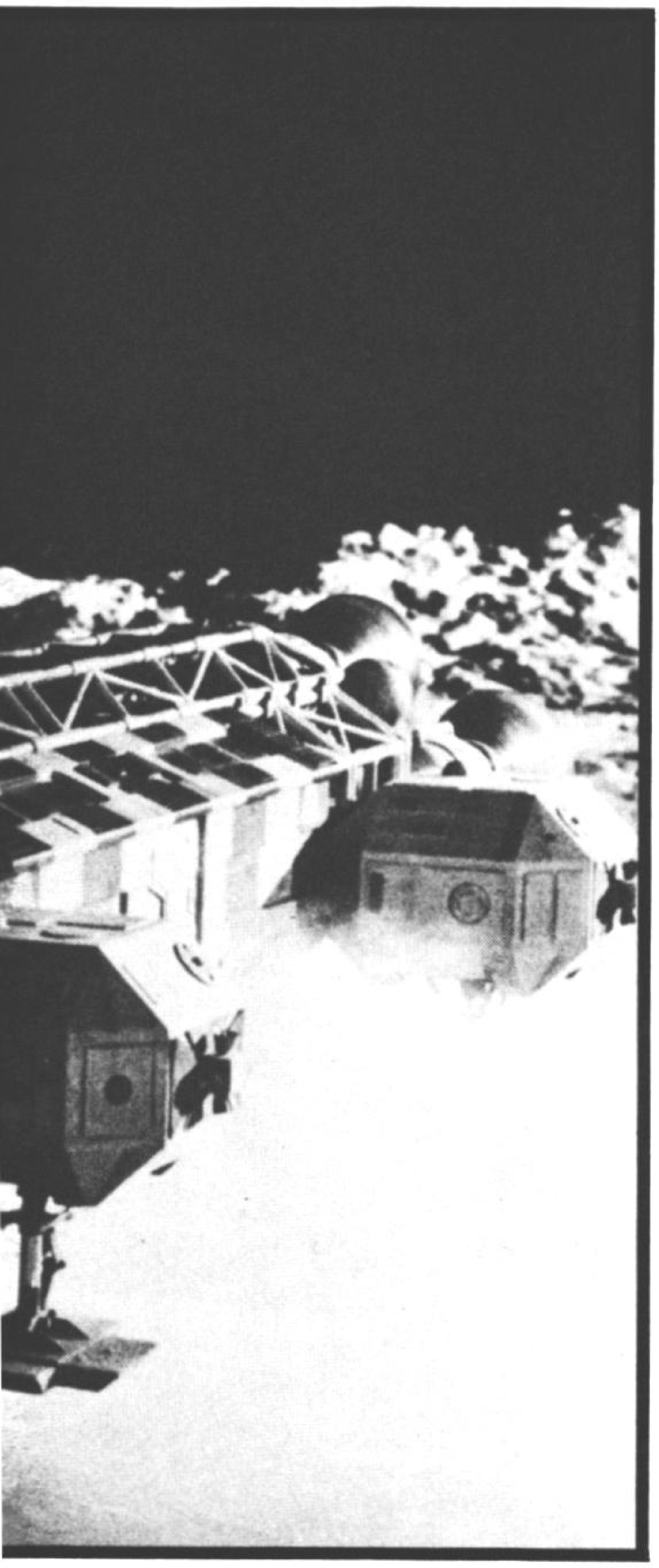
Does your writing tend to be more visual than wordy?

It depends upon what you mean. We're professionals, it depends on whether we're writing for a feature film, where the visuals obviously play more, but if we're writing *The Expert*, which was mainly studio with very little location, then it's mainly a dialogue piece. We started with stage work.

Which category does *Doctor Who* fall into?

These are adventure stories, with as much in the way of visuals as the budget can possibly bear. They want adventure and they want invention, and obviously they want strong characters and they want science fiction. But they've got to have *characters*, human beings, in.

One of the greatest visual attractions for



A scene from* Space 1999*, a Gerry Anderson series that Pip and Jane Baker worked on.

this story was the location used itself. Had you written *The Mark of the Rani* with the Blists Hill Open Air Museum in mind?

No, we didn't know it, but since we've been here we've had a good look round, because there's so much here, and with other scripts and things, you never know when you might want something. Actually, we do usually research our locations first. We knew there were a couple of museums – there's one here, one in South Wales...so we knew we could rely on getting some authentic backgrounds. And we picked this background because it happens to be a very fertile time strangely enough, around the early 1800s. It was one of those bursts of inventiveness, where men appeared who were suddenly capable of making a leap in the dark and weren't simply pragmatic. These characters, Stephenson, Davy, Faraday, were able to take that leap. It helped with the general plot; if you could control men like that, then you could control the destiny of the future.

They didn't ask us to set it in this particular period, but they said that they'd like a story that was earthbound, and they'd like one that was historical. In the several that they do they like to give a balance and it was just one of those things, we had the option, but they said that if we could come up with an idea that was earthbound, then obviously they'd be pleased. I suppose in a sense most people who write science fiction want to get into other planets and galaxies because you have less actual research to do. If you do a thing like this, then you've got to do your research. You may not put it into the script, but you've got to get it accurate. You've got to know about your characters, know about your times and get your dialects as near right as you can. So obviously there is a tendency to want to do the other things. But having just said that, we had this idea.

Who's idea had it been to include both the Master and the Rani?

It came out of our discussions. We started off with just the Master, and then, I think it was John, who said "I wonder if we could have a lady Timelord in exile," and we said we'd think about it. You *have* to think about it because you've got to handle the Doctor and the Master, Stephenson, and the others, so can you bring in another character in that span of time? Can you bring in one where the balance is right? We didn't want a replica of the Master, but we wanted somebody who was every bit as sinister and evil as the Master. And the Rani is working out very well. From what we've seen we're very pleased with it.

Having written the part, how did you feel about Kate O'Mara playing it?

John Nathan-Turner rang us up and said "Right, who do you think I've cast as the Rani? Kate O'Mara". We thought it was inspired casting! It's always satisfying for a writer when the casting is just right.

Had you imagined any particular actress playing the part as you were writing it?

You do sometimes, but not very often. It isn't really any use writing for a particular actor or actress, because you don't know if they're going to be available when the Producer comes to casting. So really, although you may have an actor or actress in mind, what you do is you concentrate on making the part so good that it will attract the calibre of actor or actress that you're looking for.

Where did the name Rani come from? It seems to conjure up rather exotic pictures of Indian princesses.

She *is* a Timelord, so she's got to have *something* . . . something regal, some royalty, about her.

An equivalent to the Master then, in a way?

Yes, it's rather nice actually, it works rather nicely. We were playing around with names, and we rang up and said to John "how does this grab you?" And he loved it!

The Rani's costume is especially classy.

Oh it'll catch on. I was saying to John, I'd love one of those!

Did the story look anything like you had expected or hoped it would?

Yes, very much so. We're thoroughly enjoying working with the *Doctor Who* team incidentally. It's a very professional outfit, which is what we like. John Nathan-Turner is an *excellent* Producer. It makes all the difference to writers, because you are, in this form of writing, so much in the hands of the team that puts it together – not simply the stars, but the producer first, and the director, and all of the technicians. And on the sort of budgets that they have to work with on television as opposed to things like *Star Wars*, you really need people who are professional to their fingertips to produce something that you can feel comfortable with, and even enjoy. And from what we've seen, they really are coming up with the goods. We're delighted.

Another aspect of television is that it is a very transient medium; one showing, perhaps two, and the programme is gone. *Doctor Who* is lucky in that so many of the stories are preserved in print by *Target Books*. Did you have any plans to write *The Mark of the Rani* as a novel?

Yes.

Another joint-effort?

Oh yes, as with everything we do, and we've written about nine books. There are things that we can't use in the script but that we've researched, and can include, provided we don't labour it. In other words, we don't try to lecture or give anybody a history lesson. All the material in here – the George Stephenson stuff and so on – we've already researched and put to one side we can introduce that in a novel. That is provided we do it in the right way. We wouldn't do it if it became too heavy or a great exposition which might bore the reader. Then we've got to provide the pictures for the readers, at least, we've got to provide the signals that will form the pictures in their minds. That's what novelists do. There's a marvellous freedom in reading as opposed to any other medium.

Would you like to write another script for *Doctor Who*?

Oh yes. We've enjoyed it. We really *have* enjoyed it. They're very easy people to work with, but I don't mean it hasn't been tough or challenging. And if you can work with a professional outfit, then really the whole thing becomes so satisfying, and the result is on the screen – it shows. It gives you the confidence to let your invention out! ●

interview

Sarah Hellings

If writers have done their job well, the finished script can then be presented to the person responsible for actually making the serial, the director. Often compared with that of a general, a director's job is indeed one of keeping the troops going. In the case of television this means not just saying to an actor "stand here" or "jump over there", but involves every single member of a possible 40-plus crew, all ultimately responsible to the director. The lady directing The Mark of the Rani *was Sarah Hellings. By Gary Russell*

■ *Doctor Who Magazine:* You are not a BBC staff director, but a freelancer who was originally trained by the Corporation as a film editor before moving on to making documentaries for *Blue Peter*. After that you remained with *Blue Peter* making their *Special Assignments* series before finally going freelance, is that right?

Sarah Hellings: Yes, I can't remember when I had so much fun making a programme.

When did you get involved with *Doctor Who*?

I think it was at about Christmas 1983 that John asked me to do it. I had popped into see him about a month earlier and said "I'd love to direct a *Doctor Who*, particularly if you've got any period ones" because I'm a great *Doctor Who* fan and the ones I've always liked best are the ones where they've gone back in time. He said "Oh, yes, maybe" and later on telephoned my agent and suggested it. I didn't know what I was going to do, and I suppose the scripts came in late spring and then I saw!

■ Did the demands of the script worry you at all. Did it seem a particularly complicated script to realise?

Almost all of it! Everytime I turned a page I found my eyes coming further out of my head! You see, I had never approached a *Doctor Who* script before thinking that I was actually going to do it! Things got more and more extraordinary at every page.

■ Presumably one of the biggest headaches was finding somewhere suitable to film the outside sequences, the script demanded a fairly large early 19th Century northern mining community. How did you like the location chosen overall?

The people were marvellous, smashing, they couldn't have been more helpful. I knew it, and in fact suggested to Tony, my production manager, that we go and recce it. When I was making films for *Blue Peter* I went up there and did three days filming, telling the story of Blists Hill and the history of that area and I looked at the museum. That was about eight years ago – I was delighted to find now that it was enormously developed with everything we could want, almost tailor-made. It was already planned that a large amount of *The Mark of the Rani* would be on film. I wouldn't say it was a planning *error* exactly . . . because it worked in our favour, but there was some kind of hiccup in the regular planned facilities so that John (Nathan-Turner) found himself with a story into which he could slip a bit more film than normal. I was absolutely thrilled, because I prefer film to studio work. I suppose because I'm trained as a film editor, I feel very much at home with film and I find it more exciting."

■ Film, especially in such quantity, is often a fairly rare commodity for BBC drama productions (unless they are totally on film, like the recent adaptation of *Bleak House*), and although you profess to enjoy filming on location rather than studio videotaping, doesn't it pose more than it's fair share of problems?

Well, I enjoyed the heavy film content. I thought it gave *The Mark of the Rani* a particularly nice look – not that I'm decrying studio work. You can get great studio stuff and a lot more done, and I think *Doctor Who* is an example of a programme that makes tremendous use of a studio, but I enjoyed *The Mark of the Rani* not just as a *Doctor Who* story but as a good drama, and I feel that the film went a long way to help that feeling. Because *Doctor Who* is not an expensive programme it did not have the money everybody would have liked. For instance when it came to populating the village we couldn't get an actual village load of people so we had to be selective; in certain animals, a couple of children, three or four men from a pub and try to *make* out there is really a village there – all on very small resources.

■ In the opening few seconds it looked as if a whole village load of people were indeed employed. Why did you think it looked that way?

I made a conscious decision to use all my extras in that opening shot, and so people saw a busy village to establish the place. We then thought that, having once seen that there could be many folk around, people wouldn't worry if they never saw that number again – they knew it could be like that, and in other shots could use their imagination to picture a milling throng of people. If you only have very limited resources I feel it is better not to spread them thinly throughout, but to know where to use them in one big splurge. We splurged at the beginning! Having examined the good aspects of filming drama on location, I suggested that the natural elements were not always favourable to film crews. Sometimes cars or aeroplanes caused noise, and stray passers-by walked noisily into shots.

■ The effects of nature can't be controlled like cars and aeroplane noise. How badly did the rain on location in Telford affect the overall shoot?

It was quite bad. What actually affected the shoot most was that we were filming in October and the days were very short. The light we needed faded very early on in the day. So it was a very tight schedule and I think what came as a great blow to ▶

Sarah Hellings

everybody was the fact that the last day was rained off. It rained so hard that day that we only got three shots in – which in the end proved unusable because not only could you see the rain but also hear it on the mikes. I would say because of that last day we lost five minutes. That was the end of one little scene and another complete scene in iself. We did manage a re-shoot just near Harefield Hospital, a little way outside London in an area called Queen Elisabeth Woods, which looked very similar to Blists Hill. It is very unusual to be able to do a re-shoot because it involves a lot of time and money, but it was an element of the story that was very filmic – and so we couldn't try to do it in the studio, it just would not have worked.

■ **Which scene was it and who did it involve?**

It was the scene where the Doctor is tied up and carried off by the miners, which we decided to call aggressors. Then they turn into trees, and he is left stranded. Now there was no substitute for that in the studio and it was important that we still kept the Doctor and Peri apart just then. We couldn't bring the Doctor back into the fray. So we thought and thought and thought, but there was no way around it, so we had to go off to a wood, nearer base this time, and re-shoot the scene. Yes, that last day's rain cost us a lot of money.

■ **Although *The Mark of the Rani* was allotted twice as much shooting time as most other *Doctor Who* stories, bearing in mind the threat of weather, the short days and the fact that the script itself called for a great deal of outside shooting, was anything scheduled for filming realotted for the studio?**

We took one scene into the studio because of the short filming days. It was the scene with the Master trying to hypnotise Peri after she has him and the Rani at gunpoint. The scene was originally scripted for The Dell but we thought it safer to do it in the studio as it didn't make any difference to the script, and we needed location time for other shots, so it ended up in the mine area.

■ **One of the most original and bizarre innovations in the script was the Rani's less than charming way of disposing of people – by turning them into trees. How were trick shots such as Luke Ward becoming a tree created on location?**

We had a very good visual effects designer called Dave Barton who made it all comparatively simple for us. A lot of planning goes into where you are going to place your cameras for shots like that and we do what is known as "locking off" the camera, whereby it stays, unmoved in one spot. We "lock off" the camera and take the scene, showing the character walking towards the Rani's disc and then stepping on it. As he steps on it a preset device which we call a "whoffer" blows up harmlessly underneath and showers him with leaves and flakes. Then you let it subside and that is the shot. Next you take the artist out of the shot – the camera has not and must not have moved at all, you just switch it off and leave well alone – and place your tree exactly where the artist was standing, switch the camera back on, and, again set off by remote control, you make a similar explosion. Now you have the tree standing exactly where the actor was, and similarly being showered with flakes, slowly settling. Then you can edit the two together, the falling flakes making a smooth changeover and you have your shot.

■ **To some extent that sounds easy, so how easy was it to shoot the similar scene with the Doctor suspended on the pole which required two other actors to become trees? How did they get over that, bearing in mind that an actor hanging upside down isn't as rigid as Luke Ward walking on to the disc?**

Well, we shot that at an angle so you didn't see him too closely. What was more difficult about that was getting the two aggressors to step simultaneously onto the mines. We couldn't give them marks – normally in scenes like that you would give your actor a "mark" to step or usually twigs or something. Obviously on a set like that, with loads of twigs and things lying around anyway, that could prove difficult so they had to try to step simultaneously at the spot. They managed it beautifully and any movement Colin Baker made really didn't matter because we were at an angle.

■ **How did you go about the job of casting?**

I have a book of people I have either worked with or seen in other parts and thought I'd like to use one day, so I look through that. Next it's a very quick flick through *Spotlight*, which is a big book of actors' and actresses' photographs. And I quite often ask other directors if they have used anyone recently who might be suitable. In *The Mark of the Rani* we had a particular problem in that I needed actors who were either Geordies or could speak convincingly with Geordie accents.

■ **What about the casting of The Rani herself – assuming that she is intended as a returning character (producer John Nathan-Turner certainly would like to see her back again). Was casting that part difficult?**

I went to talk to John about the Rani before I really got started because she was such a wonderful part. He explained that as she was the principal lady, and a villain. He wanted to cast her. I was disappointed because every director likes to cast their own show and without letting him say anything I said, "What about Kate O'Mara?" and he just smiled and said "I'm seeing her next week". That was a lovely case of a director and producer both independently thinking of the right person. She's powerful, glamorous, sexy, individual. I think it was the power and sexiness that made it. It's not a vulgar sexiness but she has such wonderful, beautiful bones – she looks as if she could have been made on another planet; that wonderful face and her eyes, oh so perfect. She was smashing to work with and a great Rani!

■ **You are now doing work on the new BBC drama series *Howard's Way* (starring Maurice "Lytton" Colbourne), but would you like to direct another *Doctor Who* story?**

Yes, I'd love to do another one – I'd like to do one similar to this. I would always like to do a historical one because as a director I'm interested in people, I'm interested in detail and the reality of life – and trying to re-create that in drama. ●

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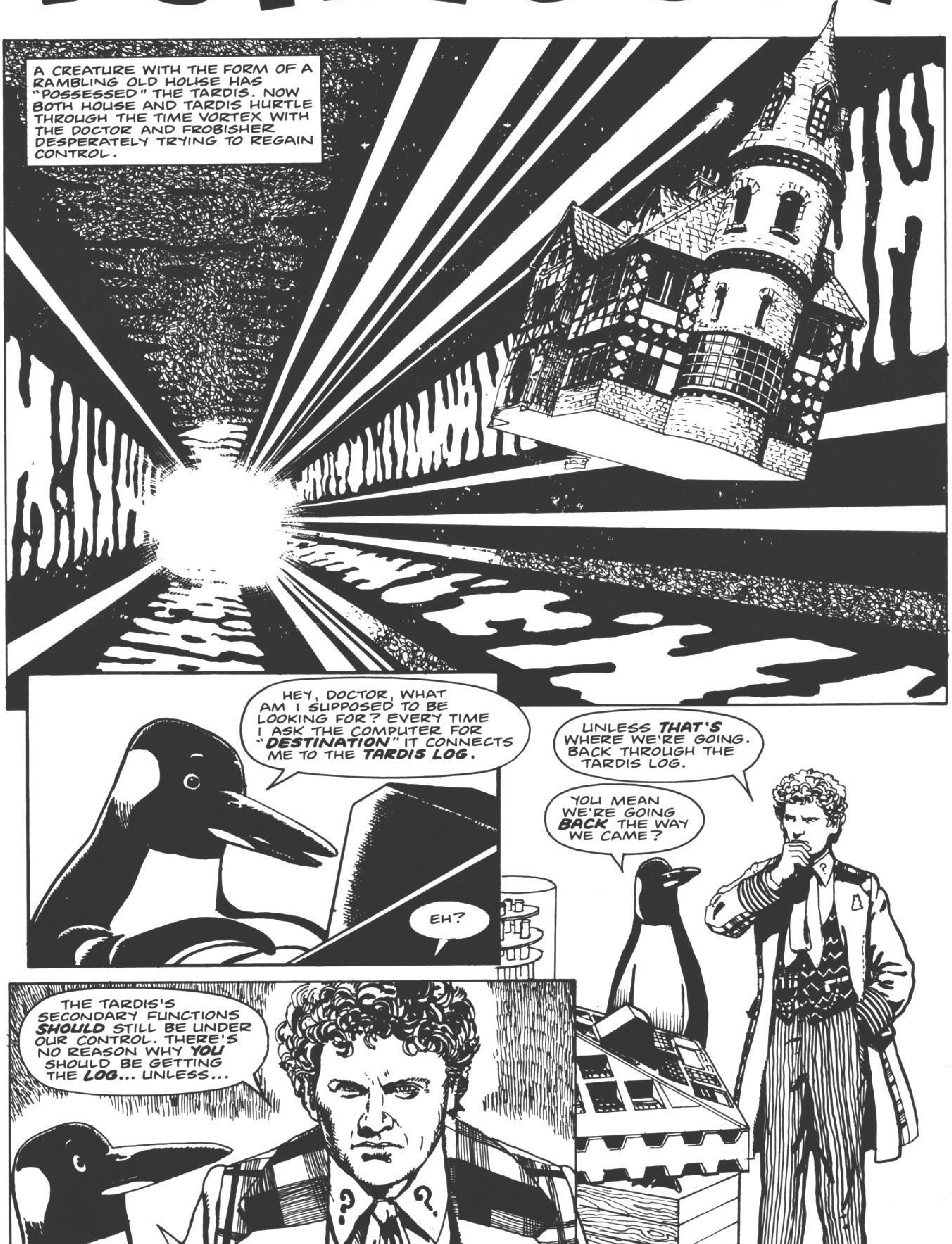
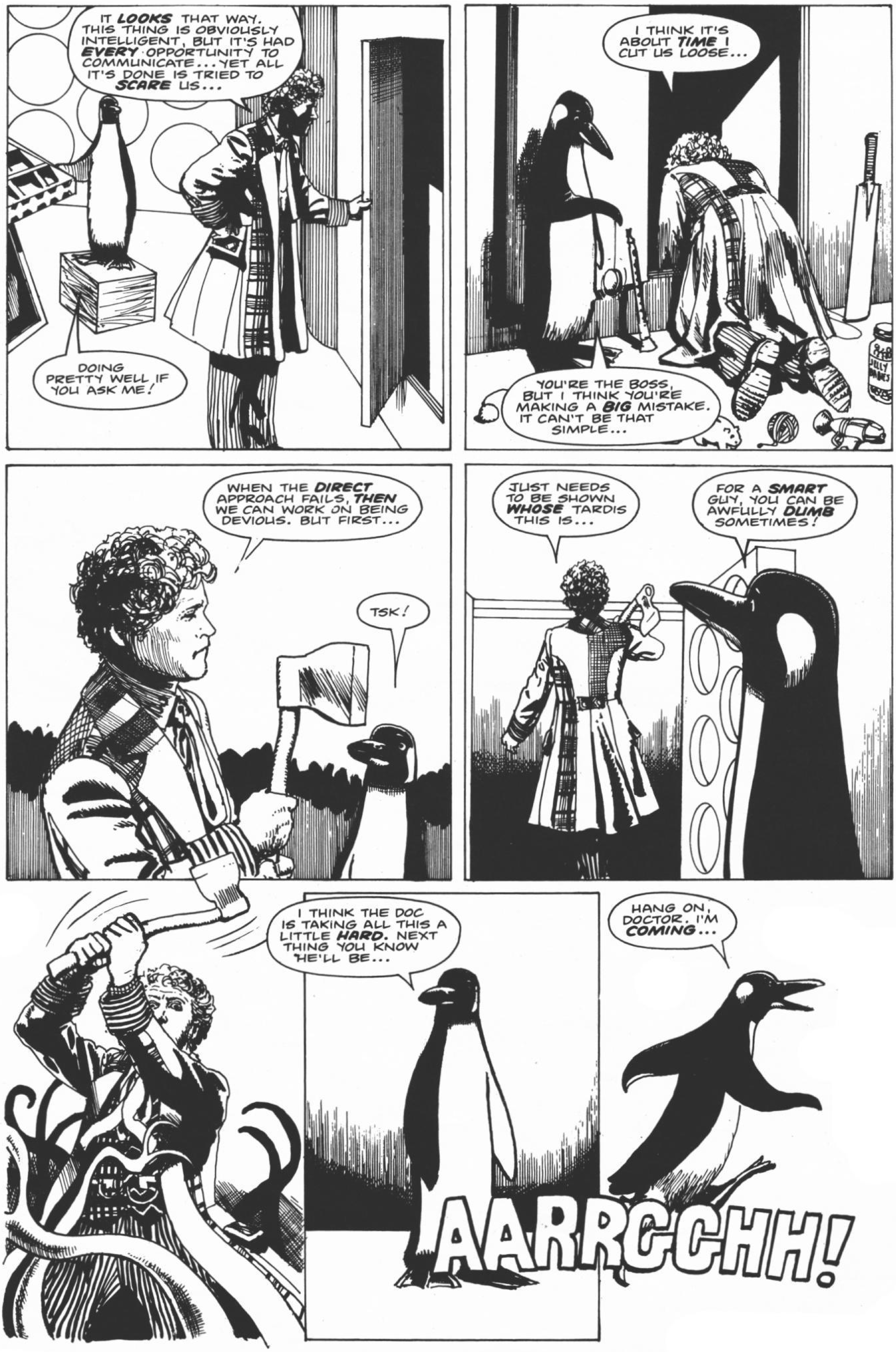
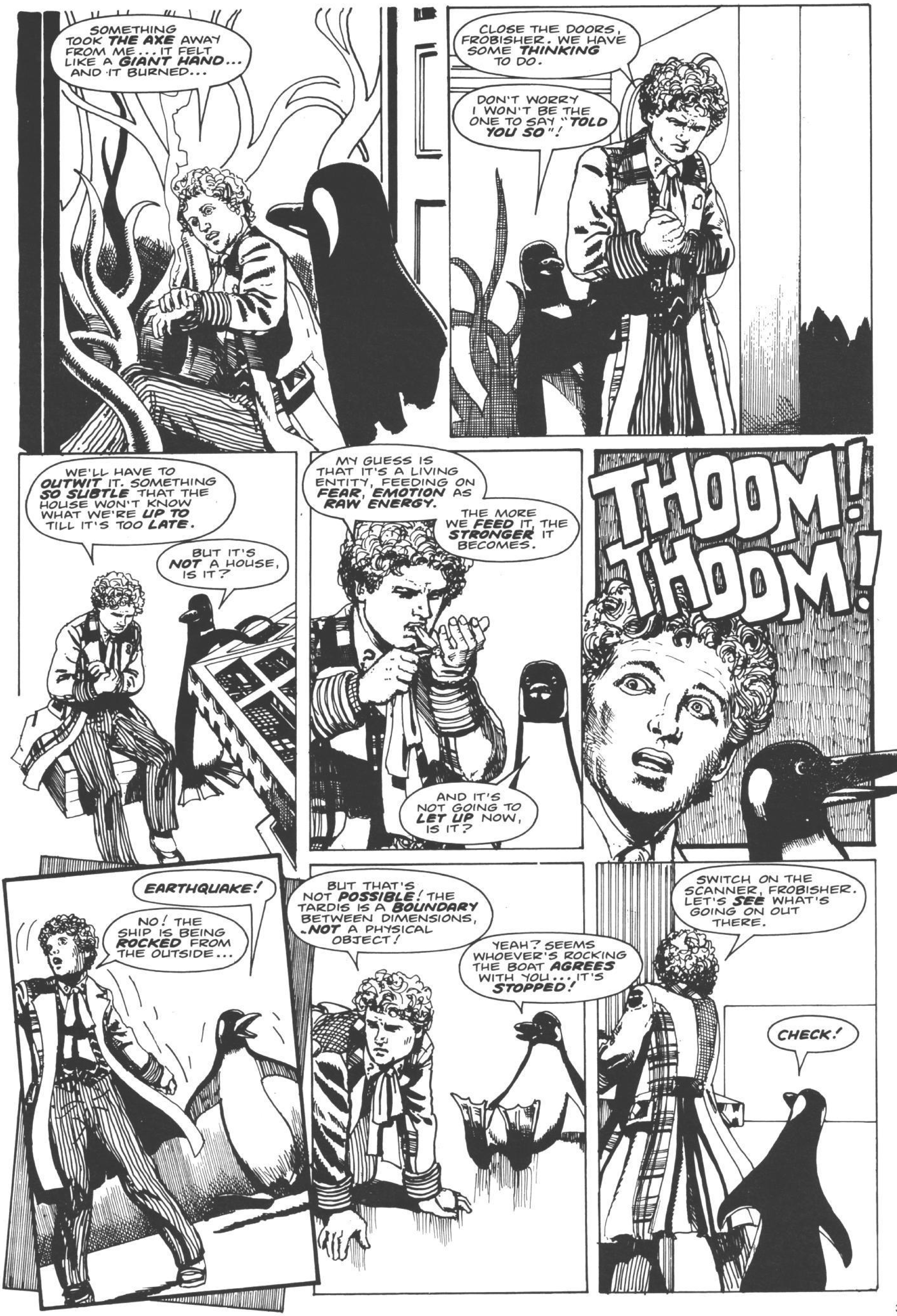
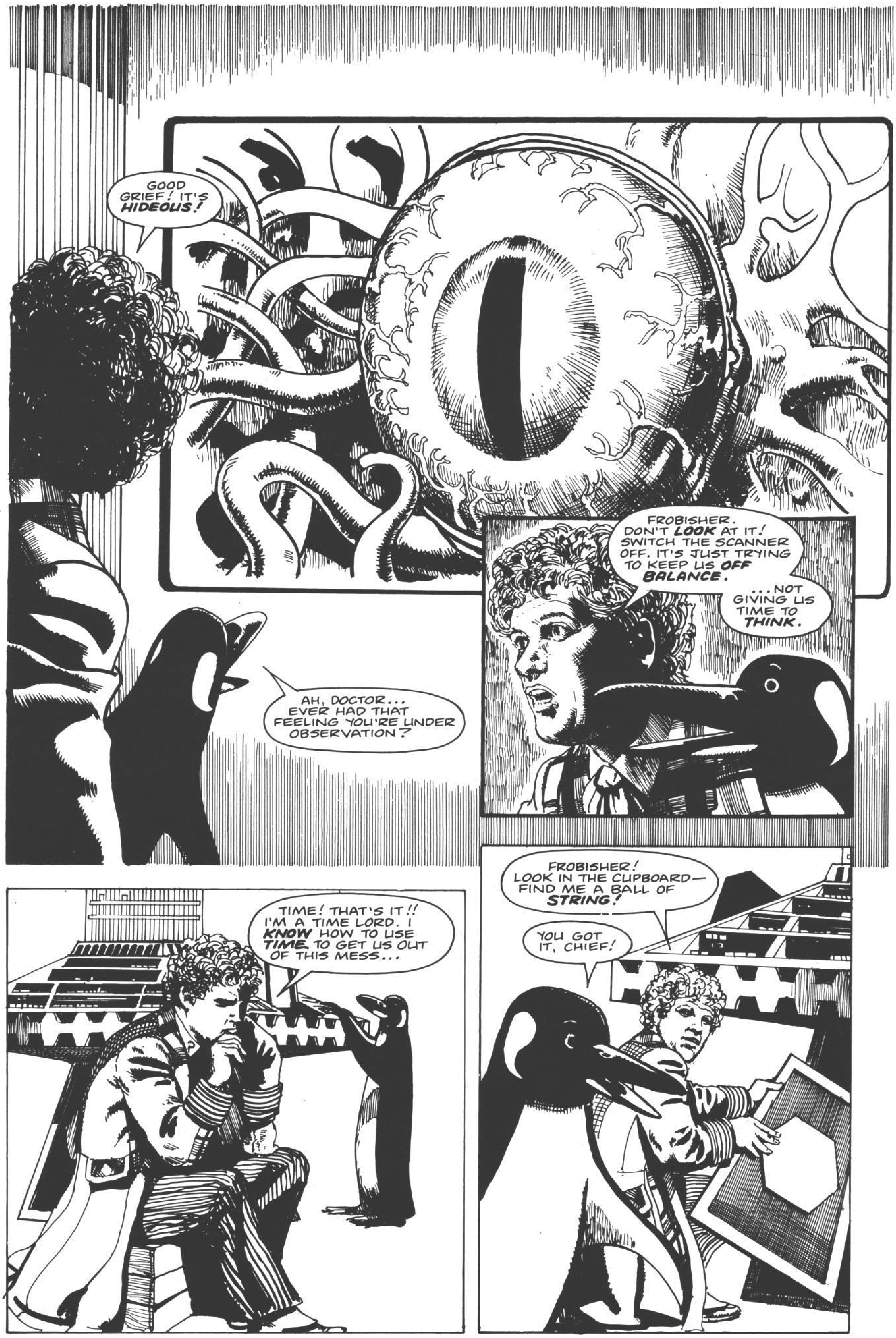
FUNHOUSE

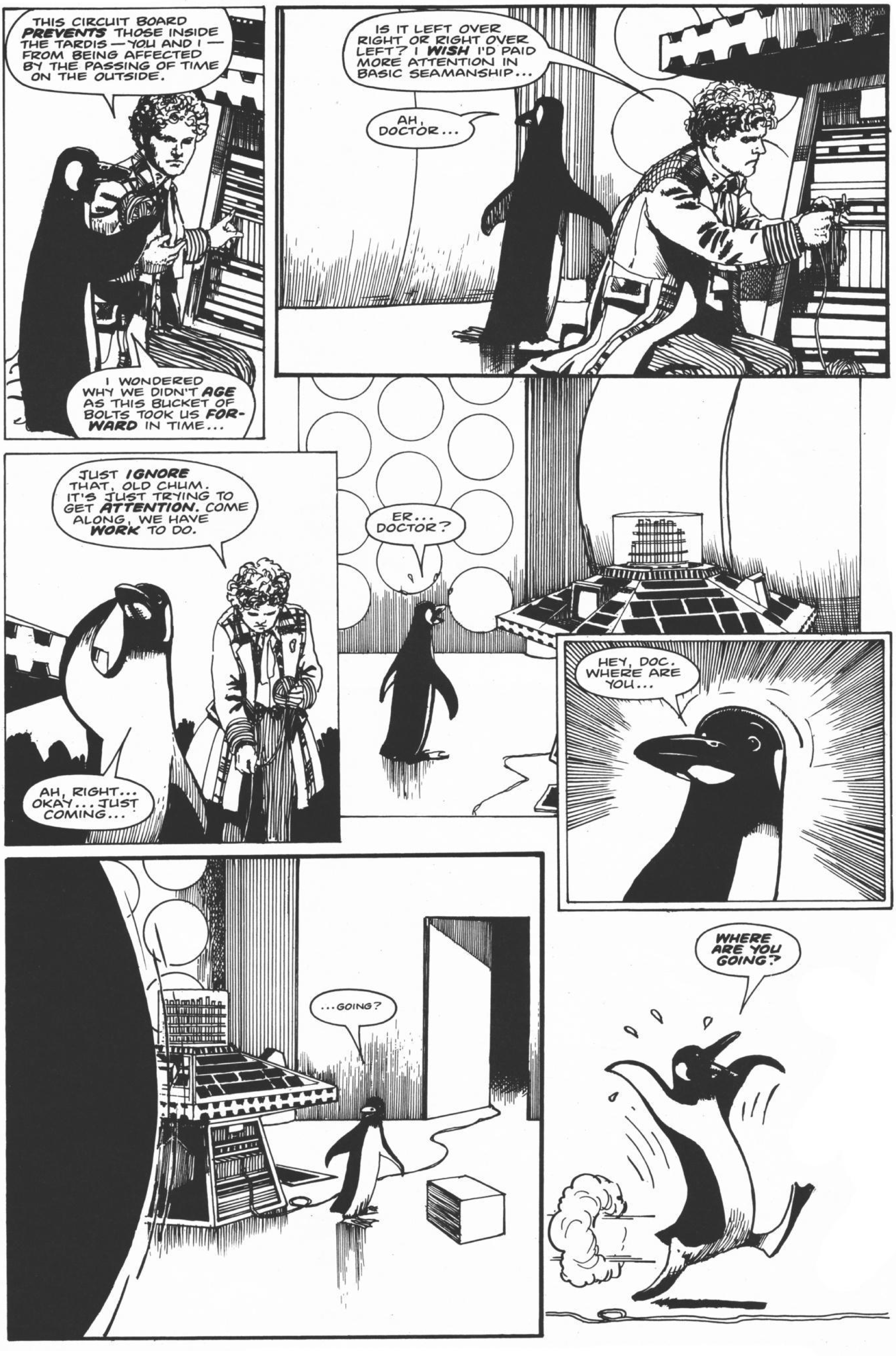

A CREATURE WITH THE FORM OF A RAMBLING OLD HOUSE HAS "POSSESSED" THE TARDIS. NOW BOTH HOUSE AND TARDIS HURTLE THROUGH THE TIME VORTEX WITH THE DOCTOR AND FROBISHER DESPERATELY TRYING TO REGAIN CONTROL.
HEY, DOCTOR, WHAT AM I SUPPOSED TO BE LOOKING FOR? EVERY TIME I ASK THE COMPUTER FOR "DESTINATION" IT CONNECTS ME TO THE TARDIS LOG.
EH?
UNLESS THAT'S WHERE WE'RE GOING. BACK THROUGH THE TARDIS LOG.
YOU MEAN WE'RE GOING BACK THE WAY WE CAME?
THE TARDIS'S SECONDARY FUNCTIONS SHOULD STILL BE UNDER OUR CONTROL. THERE'S NO REASON WHY YOU SHOULD BE GETTING THE LOG... UNLESS...
UNLESS WHAT?

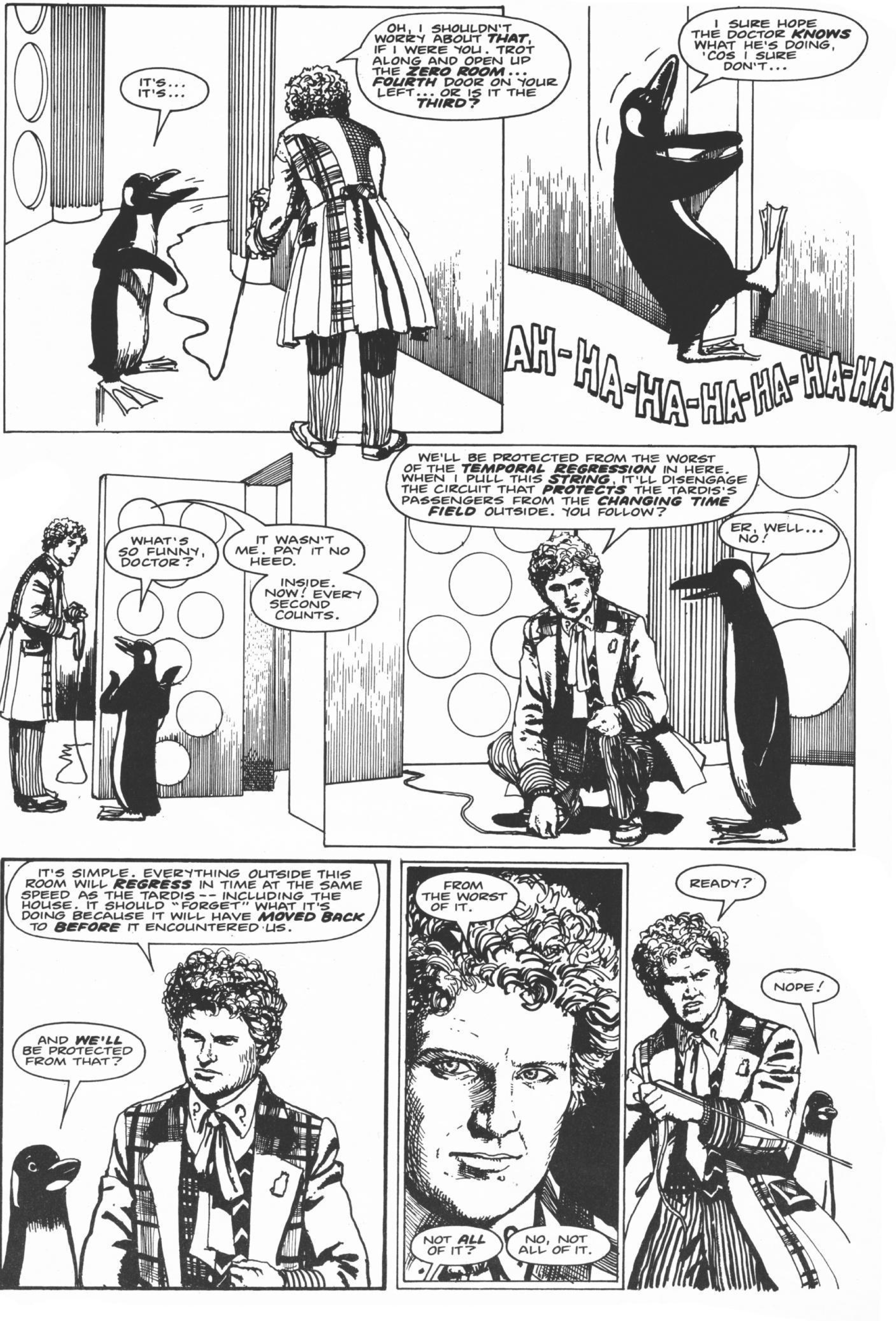
Script: *Max Stockbridge* **Art:** *John Ridgway* **Lettering:** *Annie Halfacree* **Editor:** *Cefn Ridout*

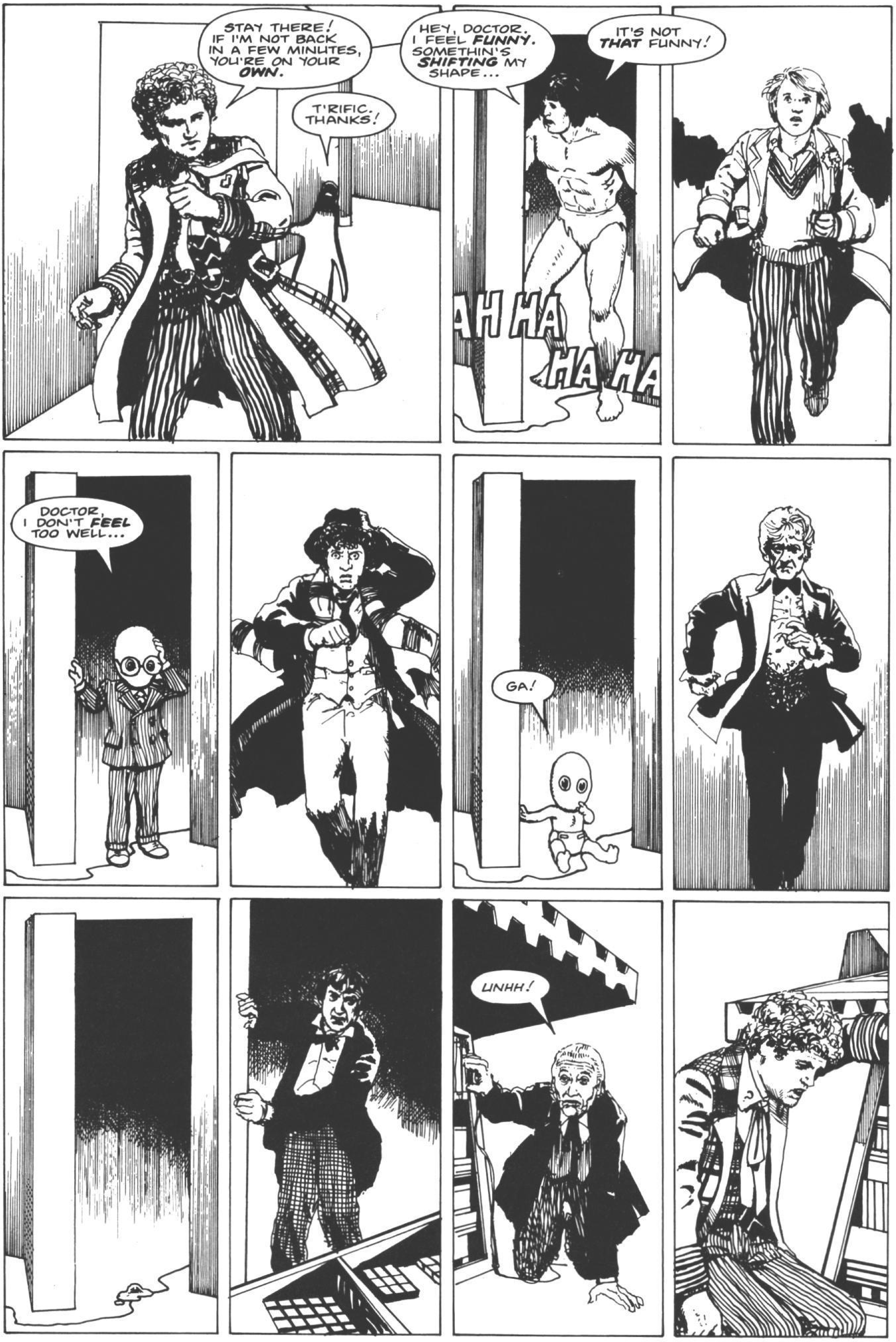

IT LOOKS THAT WAY. THIS THING IS OBVIOUSLY INTELLIGENT, BUT IT'S HAD EVERY OPPORTUNITY TO COMMUNICATE... YET ALL IT'S DONE IS TRIED TO SCARE US...
DOING PRETTY WELL IF YOU ASK ME!
I THINK IT'S ABOUT TIME I CUT US LOOSE...
YOU'RE THE BOSS, BUT I THINK YOU'RE MAKING A BIG MISTAKE. IT CAN'T BE THAT SIMPLE...
JELLY BABIES
WHEN THE DIRECT APPROACH FAILS, THEN WE CAN WORK ON BEING DEVIOUS. BUT FIRST...
TSK!
JUST NEEDS TO BE SHOWN WHOSE TARDIS THIS IS...
FOR A SMART GUY, YOU CAN BE AWFULLY DUMB SOMETIMES!
I THINK THE DOC IS TAKING ALL THIS A LITTLE HARD. NEXT THING YOU KNOW HE'LL BE...
HANG ON, DOCTOR. I'M COMING...
AARRGCHH!

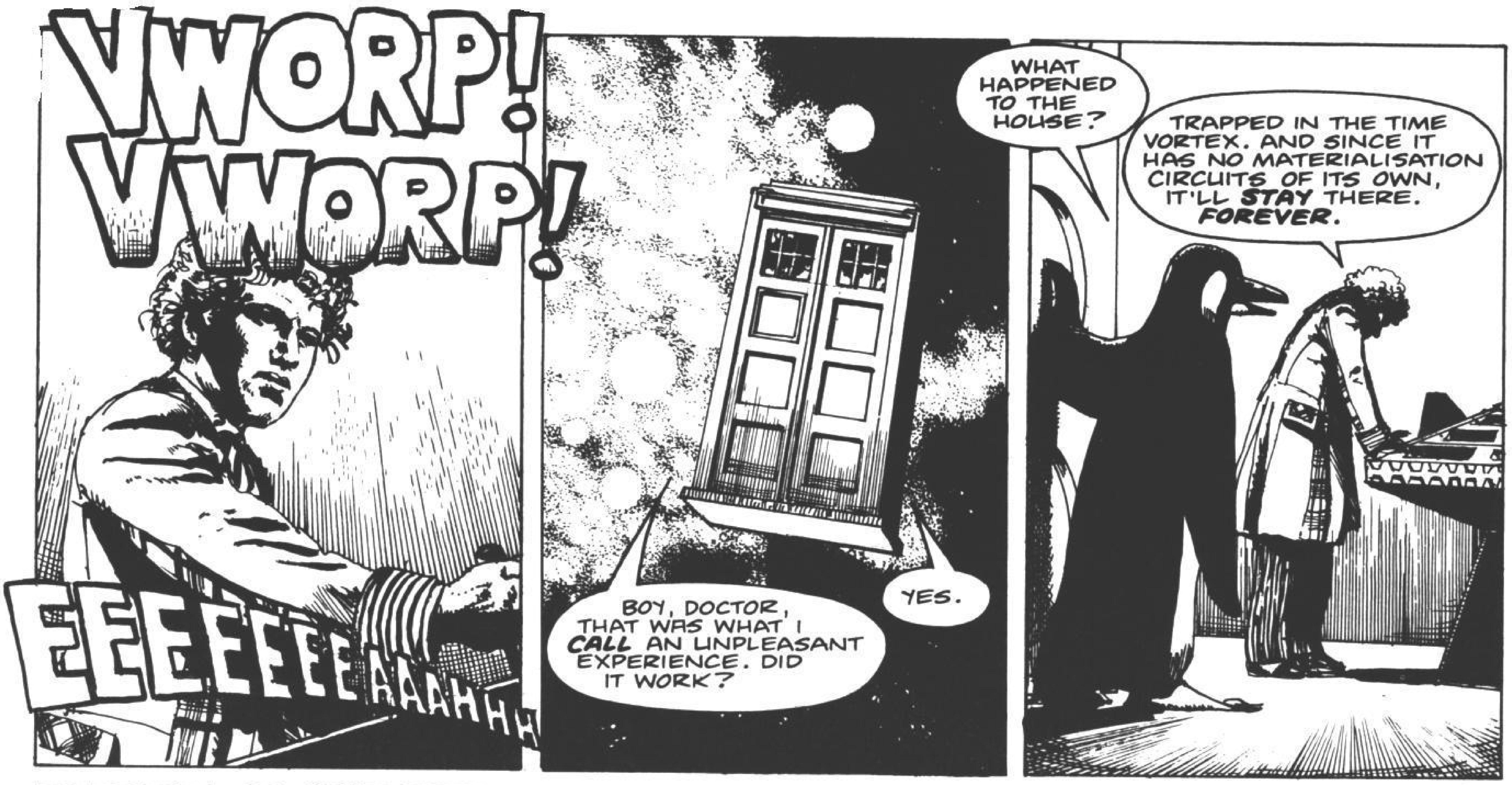

SOMETHING TOOK THE AXE AWAY FROM ME... IT FELT LIKE A GIANT HAND... AND IT BURNED...
CLOSE THE DOORS, FROBISHER. WE HAVE SOME THINKING TO DO.
DON'T WORRY I WON'T BE THE ONE TO SAY "TOLD YOU SO"!
WE'LL HAVE TO OUTWIT IT. SOMETHING SO SUBTLE THAT THE HOUSE WON'T KNOW WHAT WE'RE UP TO TILL IT'S TOO LATE.
BUT IT'S NOT A HOUSE, IS IT?
MY GUESS IS THAT IT'S A LIVING ENTITY, FEEDING ON FEAR, EMOTION AS RAW ENERGY.
THE MORE WE FEED IT, THE STRONGER IT BECOMES.
AND IT'S NOT GOING TO LET UP NOW, IS IT?
THOOM! THOOM!
EARTHQUAKE!
NO! THE SHIP IS BEING ROCKED FROM THE OUTSIDE...
BUT THAT'S NOT POSSIBLE! THE TARDIS IS A BOUNDARY BETWEEN DIMENSIONS, NOT A PHYSICAL OBJECT!
YEAH? SEEMS WHOEVER'S ROCKING THE BOAT AGREES WITH YOU... IT'S STOPPED!
SWITCH ON THE SCANNER, FROBISHER. LET'S SEE WHAT'S GOING ON OUT THERE.
CHECK!


GOOD GRIEF! IT'S **HIDEOUS!**
FROBISHER. DON'T **LOOK** AT IT! SWITCH THE SCANNER OFF. IT'S JUST TRYING TO KEEP US **OFF BALANCE**.
...NOT GIVING US TIME TO **THINK**.
AH, DOCTOR... EVER HAD THAT FEELING YOU'RE UNDER OBSERVATION?
TIME! THAT'S IT!! I'M A TIME LORD. I **KNOW** HOW TO USE **TIME** TO GET US OUT OF THIS MESS...
FROBISHER! LOOK IN THE CUPBOARD— FIND ME A BALL OF **STRING!**
YOU GOT IT, CHIEF!

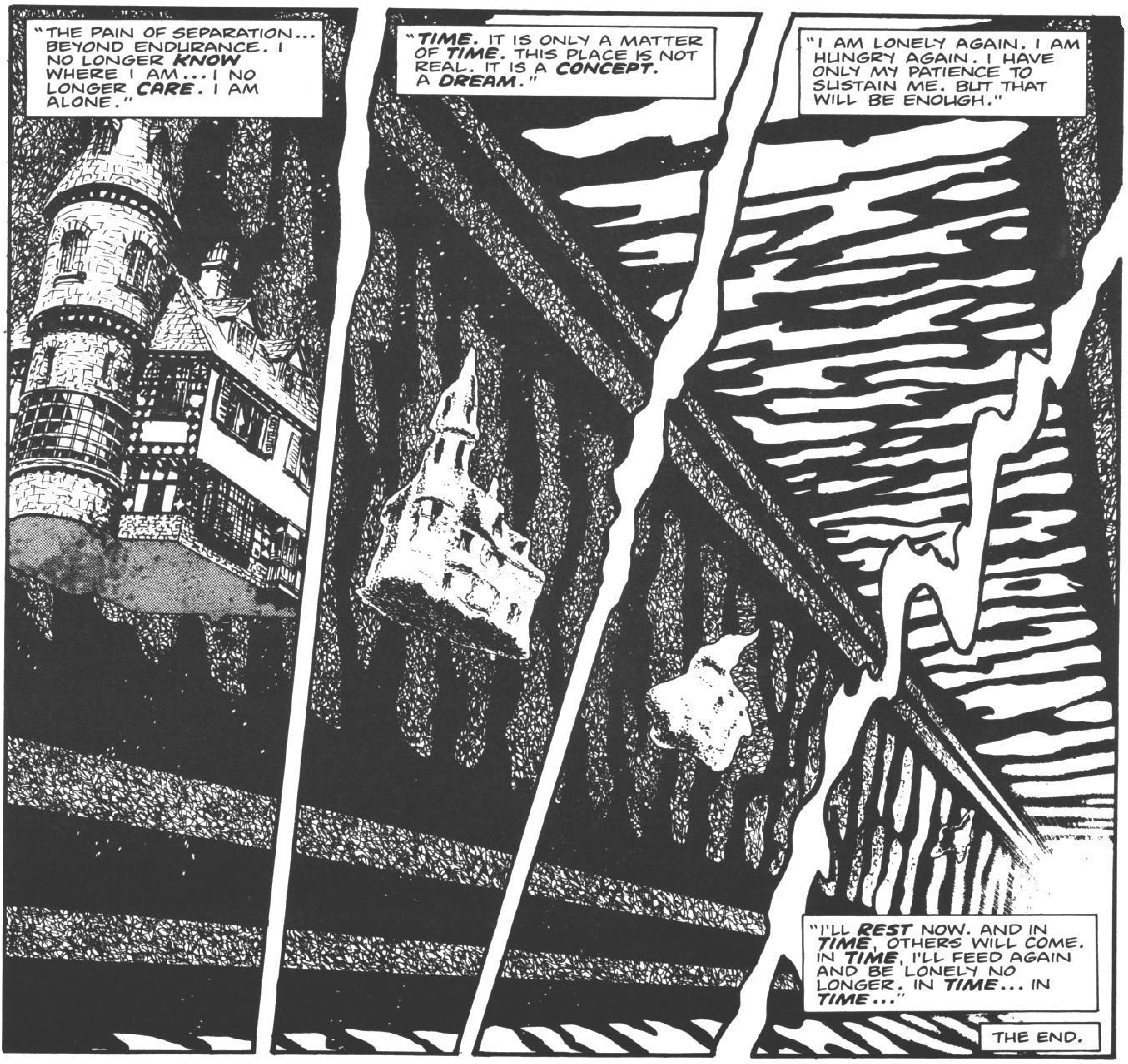

THIS CIRCUIT BOARD **PREVENTS** THOSE INSIDE THE TARDIS — YOU AND I — FROM BEING AFFECTED BY THE PASSING OF TIME ON THE OUTSIDE.
I WONDERED WHY WE DIDN'T **AGE** AS THIS BUCKET OF BOLTS TOOK US **FORWARD** IN TIME...
IS IT LEFT OVER RIGHT OR RIGHT OVER LEFT? I **WISH** I'D PAID MORE ATTENTION IN BASIC SEAMANSHIP...
AH, DOCTOR...
JUST **IGNORE** THAT, OLD CHUM. IT'S JUST TRYING TO GET **ATTENTION.** COME ALONG, WE HAVE **WORK** TO DO.
AH, RIGHT... OKAY... JUST COMING...
ER... DOCTOR?
HEY, DOC. WHERE ARE YOU...
...GOING?
WHERE ARE YOU GOING?


IT'S... IT'S...
OH, I SHOULDN'T WORRY ABOUT THAT, IF I WERE YOU. TROT ALONG AND OPEN UP THE ZERO ROOM... FOURTH DOOR ON YOUR LEFT... OR IS IT THE THIRD?
I SURE HOPE THE DOCTOR KNOWS WHAT HE'S DOING, 'COS I SURE DON'T...
AH-HA-HA-HA-HA-HA-HA
WHAT'S SO FUNNY, DOCTOR?
IT WASN'T ME. PAY IT NO HEED.
INSIDE. NOW! EVERY SECOND COUNTS.
WE'LL BE PROTECTED FROM THE WORST OF THE TEMPORAL REGRESSION IN HERE. WHEN I PULL THIS STRING, IT'LL DISENGAGE THE CIRCUIT THAT PROTECTS THE TARDIS'S PASSENGERS FROM THE CHANGING TIME FIELD OUTSIDE. YOU FOLLOW?
ER, WELL... NO!
IT'S SIMPLE. EVERYTHING OUTSIDE THIS ROOM WILL REGRESS IN TIME AT THE SAME SPEED AS THE TARDIS-- INCLUDING THE HOUSE. IT SHOULD "FORGET" WHAT IT'S DOING BECAUSE IT WILL HAVE MOVED BACK TO BEFORE IT ENCOUNTERED US.
AND WE'LL BE PROTECTED FROM THAT?
FROM THE WORST OF IT.
NOT ALL OF IT?
NO, NOT ALL OF IT.
READY?
NOPE!


STAY THERE! IF I'M NOT BACK IN A FEW MINUTES, YOU'RE ON YOUR **OWN**.
T'RIFIC. THANKS!
HEY, DOCTOR. I FEEL **FUNNY**. SOMETHIN'S **SHIFTING** MY SHAPE...
AH HA HA HA
IT'S NOT **THAT** FUNNY!
DOCTOR, I DON'T **FEEL** TOO WELL...
GA!
UNHH!


VWORP! VWORP!
EEEEEEEAAAHHHH
BOY, DOCTOR, THAT WAS WHAT I **CALL** AN UNPLEASANT EXPERIENCE. DID IT WORK?
YES.
WHAT HAPPENED TO THE HOUSE?
TRAPPED IN THE TIME VORTEX. AND SINCE IT HAS NO MATERIALISATION CIRCUITS OF ITS OWN, IT'LL **STAY** THERE. **FOREVER.**

EPILOGUE


"THE PAIN OF SEPARATION... BEYOND ENDURANCE. I NO LONGER **KNOW** WHERE I AM... I NO LONGER **CARE**. I AM ALONE."
"**TIME.** IT IS ONLY A MATTER OF **TIME.** THIS PLACE IS NOT REAL. IT IS A **CONCEPT.** A **DREAM.**"
"I AM LONELY AGAIN. I AM HUNGRY AGAIN. I HAVE ONLY MY PATIENCE TO SUSTAIN ME. BUT THAT WILL BE ENOUGH."
"I'LL **REST** NOW. AND IN **TIME**, OTHERS WILL COME. IN **TIME**, I'LL FEED AGAIN AND BE LONELY NO LONGER. IN **TIME**... IN **TIME**..."
THE END.

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